

American Plays and English Copyright

THE

NEW

YORK

DRAMATIC MIRROR

JULY
18
1914

PRICE
TEN
CENTS



Copyright, 1914, by J. P. Sullivan

Famous Australian Manager to Invade New York



TEEING OFF
Frank McIntyre in one of his really serious moments.



WITHIN THE LAW
Jane Cowl fears no constable upon country roads



IN HER BED OF ASTERS
Little Drusilla Ruth Albert, daughter of Sarah Truax, near her home at Spokane.



WHOA!
Frank Keenan rivals Sir Roger de Coverley as a country gentleman.



READY, SERVE!
After triumphs in "The Marriage Market," Donald Brian seeks athletic honors.



A PIPE BEFORE DINNER
Fred Dupres contemplating the sad sea waves upon his way to England.



CASTLES IN THE SAND
Joyce Fair, of "The Dummy" fame, likes the beach.



BEHIND THE CAMERA
Fritzi Von Busing as the belle of the beach.

PLAY PERSONALITIES AT PLAY



THE NEW YORK DRAMATIC MIRROR



ESTABLISHED JANUARY 4, 1879

VOLUME LXXII

NEW YORK, WEDNESDAY, JULY 15, 1914

No. 1856

THE TIRED BUSINESS MAN

And What It Is Perhaps That Tires Him—As Burdette Sees It

[Thirty years ago as humorous writer of the daily press enjoyed a greater vogue than "Bob" Burdette of the Burlington "Hawkeye." For many years Mr. Burdette has been a minister of the gospel; but that he has not lost his touch of quaint and gentle humor is demonstrated by his satirical comments on the Tired Business Man in the Los Angeles "Times."—Ed.]

I had heard so much about him that I began to be interested in him. I began to wonder what made him tired. I never went into the merry throng that he was not among those also present. I never attended a circus at which he did not respond to my airy salutation. He was an unfailing first-nighter at the theater, from grand opera to vaudeville. Managers catered to his taste. He was held responsible for the decline of the drama. Playwrights wrote the trash and managers polluted the stage with the vile stuff which the papers condemned and praised, because they said they had to present something which would rest "the tired business man." Books were published which could not be read aloud in the family circle because they had to be seasoned to suit the depraved and morbid taste of "the tired business man." I began to wonder much at the sort of taste which commercial weariness developed. I didn't believe "the tired business man" was really responsible for half the profanity and nastiness in play and novel that was charged against him.

The business men with whom I was personally acquainted were gentlemen. If there were exceptions, they were as a rule in lines of business with which I had no dealings. They went to see these plays because there was no other kind staged for them. And they read the books because they were the only sort sent out by the publishers, and they were listed as "the best sellers." If I attended a convention of the State bankers, or the National Manufacturers' Association, or the Wholesale Association, I did not hear resolutions demanding spicier books or ruder plays for their especial benefit. Nevertheless, novelists and playwrights and publishers and managers continued to hold "the tired business man" responsible for the output of the press and theater. The more I saw of the business man, the more I didn't believe he was the silliest and foulest-minded man in the community. I believed that out of the abundance of the heart of the novelist and the mind of the dramatist poured forth the novel and the play, and that they wrote nasty things because they thought nastiness. And by and by I began to wonder if the business man wasn't tired, not because he wanted these things, but largely because he got them? They made all the rest of us tired. Why should the business man be immune? They nearly killed some of us.

And then came the question, why "the tired business man"? Why should he be any more a-wearyed than the rest of us? Is business any more fatiguing than other sorts of work? What makes the business man tired?

I got to haunting the abodes of business. As I have mentioned, I met "the tired business man" at all the centers of amusement. I saw him at the theater. He seemed to have leisure for the ball game. He thronged the bleachers. He shouted to the player by his first name. The golf links knew the sound of

his voice, the tread of his foot, and the thud of his clubs. Are these the things that make him tired?

Not his office boy, but the boss went away for week-end trips in his new automobile. Saturday, Sunday, Monday—were these the wearing days that broke him down with the strain of every week? Was it the long summer vacation in Europe—was that the pitiless drive of business? The banquet to the Secretary of War; the banquet to the Secretary of the Navy; the places of revelry where he meets only other business men like himself, hosts to distinguished citi-

Once upon a time when President Lincoln was trying either again or yet, I do not remember—to compel or induce General McClellan to move his army forward, McClellan refused to obey, claiming that his horses were tired and must have prolonged rest. And this is the reply of Lincoln:

"I have just read your dispatch about over-tired and fatigued horses. Will you pardon me for asking what the horses of your army have done since the battle of Antietam that fatigued anything?"

We admit that "the business man is tired."

What we want explained is what tires him? I reckon the porter gets tired, also. And "the hired girl." Doctors get tired. And preachers. Everything that earns a living gets tired. But weariness isn't the normal condition of man. He gets rested at intervals. Unless he chooses to sit up longer than he has any business to do, he has one-third of his life for repose—not counting the time he spends at his meals. He is not compelled to spend his winters in the mountains and his summers in Europe. But occasionally he does. He swarms out here to California for months at a time, and if he creates anywhere it is on the golf links. What makes him so constitutionally and continuously tired, then?

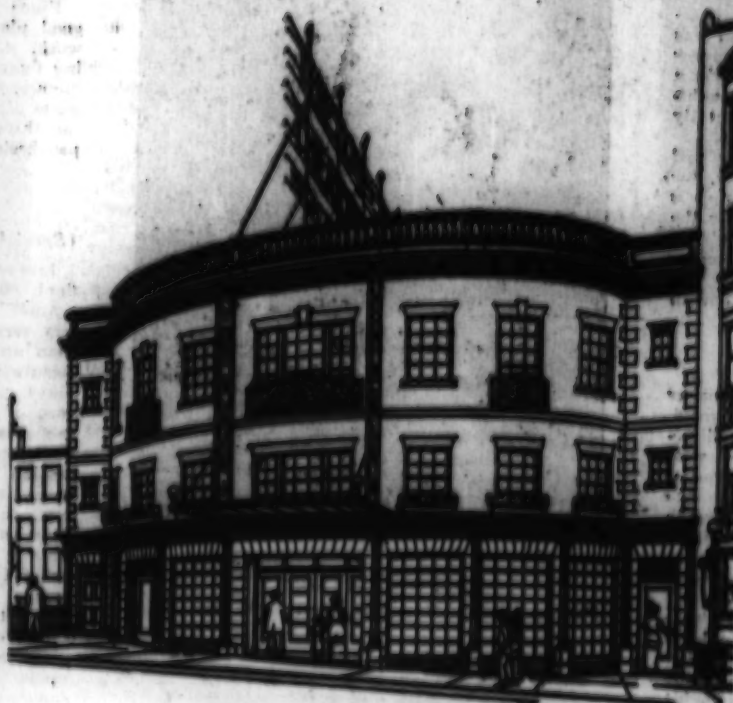
How comes it that the business man and the laboring man alike must get their daily bread in the sweat of the face? Was it the weariness of the daily struggle for daily bread that wrought this custom of hard labor? Not one head of sweat was primarily drawn from the brow of "the tired business man" by reason of his exertions in his little agricultural business. That came upon him when he was negotiating his business, paltering with the devil, and trying to find a short-cut, under Satanic direction and suggestion, to a new kind of breakfast food, and a tobacco culture. He was having a good time against orders and in bed, fast company, attending to anything but business. And when he came back his cotton was in the grass; the weeds were higher than his corn, and that sweet order was posted in the shops.

Maybe it is to-day as it was then—much of the weariness of the race of man—business men, laboring men, paymaster and wage-earner alike, comes of the life outside of business hours. The law prescribes an eight-hour day. The office closes at 5 P.M., and the employee returns to work at 8 A.M. Good enough. Now, how is a man going to work hard enough in eight hours to make him tired twenty-four? He can't do it.

I'll take that back; I mean he doesn't do it.

From eight to five we know mighty well he isn't killing himself. But from five to eight we don't know what he is doing, or who goes with him to help him do it. That's when the weeds get their big start.

"Laborers eat bread," the old saying used to chant—"Labor is worship." Men don't often worship till they are weary. Or else they get tired mighty quick. Men are born to work. Men do kill themselves by overwork sometimes. But it is because they work overtime. It is because they quit at 5 o'clock and don't get to bed until 3 A.M. It is the intervals that kill. It is the "rest" destroys. The world builds up. Weariness is wholesome. I have known men who couldn't find enough work to tire them who went into gymnasiums and worked for nothing, just to bring on a healthy sweat.



THE NEW TOY THEATER IN BOSTON.

"Hundreds of men and women are wasting their talents because they have not received the proper encouragement," declares Mrs. Lyman Gale, its founder. "Many good writers are unable to foster their natural aptitude for writing because they must live, and many a play has been a success simply because it had backing, while a great deal more worthy one goes dust gathering."

"There are, too, men and women among the well-to-do who possess dramatic ability for writing and acting. Their talent is going to waste simply for a lack of encouragement."

"All these persons should be found and afforded a chance to develop and cultivate the gift they were endowed with at birth that all may benefit as well as themselves."

"The Toy Theater offers this chance. It is the theater where talent only counts; worldly position is as nothing."

"Art for art's sake is our motto at the Toy. We pay no salaries to actors, no royalties to dramatists. It gives the author and actor the tryout which may be essential to their success, and they derive keen satisfaction from their work, for we encourage those only who are deemed worthy."

sens in places of power and great influence; luncheons in places and among great people where his clerks and the common people can't get near him, are these the functions that make the business man tired? Then, why does he attend them? Why not be satisfied with "lunch" and cut out the luncheon and the wearisome orators and the "We have here with us Wun Hoo" toastmaster.

The reputation of the American business man for veracity (see advertisement) is such as to assure us that he certainly is tired when everybody says he is.

MADAME CRITIC

THE dog days are not yet come, but the spooning days are certainly here.

Long, tiresome journeys on the subway and ferries are made interesting by sentimental couples who appear to revel in cat-naps when dozens of eyes are focused upon them. The approved position is for the young woman to sit perfectly erect, scornful of the unyielding support of the seat. Her eyes are always wide open, and look into space. With the youth who has been her escort on the day's jaunt it is different. He is generally oblivious to the world. His head rests comfortably on the girl's breast, while her arms are about his shoulders to keep him from being jostled by the motion of the train or boat.

There is something pathetic about these pairs—the wide-eyed girl and the slumbering youth. Her attitude is that of a mother watching over her child. And the youth? He sleeps. The public looks on with indifference, or curious, or disdainful eyes. The expression in the glance depends upon so many things—class and personal experience.

One I was surprised to hear a man of breeding and social standing gaze curiously at one of these oblivious "couples." "What does the matter matter to them?" he observed. "What do they care, or care about, about these classes—the etiquette of their daily lives? What do they care about? Only the primitive ruler of the young persons. 'You and I are the foundation of the world, with or without money and social prominence.'"

The speaker had good reason to envy the sentimental couples. He had had the ill-fortune, usually, to see a maiden of his own sphere who was seeking more money than he possessed, and who never cared enough for him to sit out even one dance in a potted plant house especially arranged by a thoughtful husband to afford privacy to those sentimentally inclined.

These young people of no class on the boats and trains call forth a certain measure of sympathy, for often they have no other place in which to express their affection. I must say, however, that I draw the line on a pair of well-dressed persons of a somewhat higher class who sit in the second box from the stage on the orchestra floor in a first-class vaudeville theater, and behave as though they, too, were alone in the house.

Such an episode occurred last week.

I expected every moment to see an usher appear with a whispered reproof, but no such thing occurred. Perhaps the ushers were not looking in that direction. But, take my word for it, every one else was. If some of the performers thought the attention of their audience somewhat divided, the couple in the second box was the answer. But so absorbed in each other were they that, to all appearances, they neither saw nor cared.

The young woman wore the very latest in models of dress. Her hat was the *derrière* cut, and the curls which stuck to her carefully complexioned cheeks were well trained. He kept his arm about her shoulders during the entire performance, and she rested her well-oiled head against his neck whenever the notion seized her, while he swept her round cheeks with his dainty, little mustache frequently as he whispered long confidences into her willing off-ear.

This continuous performance until the final curtain was not a pathetic one like the majority of those of the poorer and ignorant classes. It was disgusting. And a number of people sitting in my vicinity didn't hesitate to say so.

New York is teeming with places in which this pair might upon to their hearts' content without occasioning undue comment. I wonder why they chose so conspicuous a place as a lower box in a perfectly respectable theater?

Joan Sawyer has set a fresh pace in the modern dancing specialty.

Miss Sawyer's new partner, Nigel Barrie, is a handsome young man.

The male dancing complements of popular female tangoists are usually anything but attractive in appearance. Time and time again I have remarked that there is always something more to be desired. Of course, it is difficult for the average man dance-partner to be as handsome as the woman is pretty, but when this rare combination is secured the public is always so grateful. It is a consummation devoutly to be wished—as much so in dance acts as in grand opera duets. How disappointing to watch a little fat tenor soaring vocally in response to the soprano's above-the-staff trills. Or a matronly soprano unraveling knots in the scale with her beautiful voice, while her portly body stands so firmly placed on the

boards and her tiny hands try to express all the meaning corsetted within her expansive bosom.

No, there is something which cannot be sentimentally digested by a little, ugly, fat Faust and a big, bulky, elderly Marguerite, no matter how divine their voices.

So it is with dancers. To dance well isn't the only asset to be demanded of the man who plays background for the pretty girl dancers. Since he must always be of secondary importance to the lady, whose name figures heavily on the programme, he should at least be good looking. But how many of them are? Run over the list, from Vernon Castle on up. They wear evening clothes well, you say. Yes, but clothes can't make a face handsome.

Miss Sawyer has solved the problem, and her dances have taken on a new interest because the women all rave over Barrie. He is tall, well-built, good-looking to all intents, dances well, and his clothes fit him to perfection. He does not seek to put himself forward beyond his just due to attract the approval of the audience. He doesn't have to. And, as an ex-



Otto Surov, N. Y.

MR. GUY STANDING,

Famous Leading Man Just Returned to New York.

ceptional instance, the audience watches him as much as it does Miss Sawyer.

If you have a favorite actor and don't know where to find him during hot weather, just make a tour of the moving pictures. Nine chances out of ten he will be in one of them. From time to time people ask me the whereabouts of professionals. "What has become of him?" they say. Frequently I do not know myself. Recently some one was asking about Charles Hammond. "What has he been doing recently?" is the usual query. Next time I reply that I do not know, I am going to take a chance, and say: "In moving pictures," for that is where Mr. Hammond has been, judging by "Manon Lescaut," in which Lina Cavalieri is the star. My surprise at seeing Mr. Hammond appear on the screen was increased when Billy Abington and Frank Westerton stepped forth in important roles. It was quite like a Belasco cast of the best choosing; only, I must say, the stage setting was anything but Belasqueque.

MADAME CRITIC.

We adults, if we live at all, live in our ideals, in our images, our sentiment for what is fine and grand and beautiful. Now, the ideal is remote from the actual simply because we cannot act it out. It abides merely in word, and, indeed, often enough it does not get so far as speech. Life is only tolerable for us because we can, somehow, compromise things. We are content to fall short, thankful if at rare intervals we can breathe the rarer atmosphere.—J. J. FINDLAY.

DECLINE OF YIDDISH DRAMA

Inner struggles in the Ghetto of New York, with its factions and petty jealousies, prevented the full development of a school which Gordin started, writes Oscar Leonard in the *Jewish Advocate*. New talents were not encouraged, Yiddish actors, who had starved and were happy to starve for the sake of art, became too prosperous. Some folks cannot stand prosperity. It makes them lose their heads and hearts and ideals. One leading Yiddish actor seems to belong to that class. Gordin had found them a lot of fine raw material. They had talent. But bereft of educational facilities they did not know what art really is. They were barn stormers. The one who could bray the loudest was the best actor. The one who could pull at her hair most hysterically was the best actress.

Gordin took stock of the material at hand. He saw that the histrionic talent was there, and he went to work with a will. He wrote plays for them. He rehearsed with them. It is even said he threw a chair at some of them while trying to make them realize that while one appears in a Russian scene he must not say "all right."

But, alas! Gordin died too soon. He did not live long enough to establish his school of drama. With him his school died. The younger men had not developed far enough to be able to take his place. The actors had meanwhile grown rich. They began to quarrel. They started a company of their own that he or she must be the sole star and the star of all stars.

Art does not thrive on such things. When cash begins to be made out of art languishes and dies. This is what happened in the case of the Yiddish drama. Now, it is completely demoralized. Cheap trash and low melodrama hold sway. The actor-managers insist that this is what "Moloch" wants. (Moloch is the same mystic entity which they call on the stage "wehrtes publikum," esteemed public.)

Since the actor-managers do not want to produce good plays, young writers fear to venture on such work. Gordin could dictate. He was the towering figure. To the young writer the actor-managers dictate. Very few actor-managers on the Yiddish stage care about art. So the Yiddish drama is passing through a crisis. How it will emerge cannot be prophesied at this time.

"TIKE IT BACK TO AMERICA!"

(Special Correspondence of the New York Times.)

LONDON, June 3.—When, the other evening, the final curtain fell after the London premiere of "Adele," the booring that came from the packed gallery seemed less an expression of critical displeasure than an outburst of accumulated resentment at the seizure and occupation of the theaters here by the plays, players and producers from New York. The case of "Adele" was somewhat aggravated by the fact that young Mr. Bickerton from America had, during the illness of George Edwards, taken possession of his stage of festive "Mind-the-Point" memories for an entertainment of a quite unfamiliar sort, that he had actually the temerity to bring a practically chorused musical comedy to the dear old Gaiety, of all theaters in London. This in itself provoked in the gallery a mood for acrimonious controversy. But the prime origin of the discontent lay in the fact that here was just another of those American shows crowding its way into a London theater. It was too much. That is why, in harsh and sarcastic tones, the moving spirits among the gods roared down:

"Tike it away. Tike it back to America!"

THEATER HEADACHES

(From the Journal of the American Medical Association.)

The most frequent cause for headaches occurring during or after the theater is eye strain. People who use the full energy of the delicate eye muscles to obtain a perfect vision, are often unconscious of this strain. In the theater, the continuous effort to keep everything constantly focused exhausts the nerve centers and headache results. The practice of seating the audience in total darkness while they are staring into an intensely lighted stage, is another serious factor. The pupils being widely dilated in the dark, admit the excess of light from the stage, often producing irritation of the eyes which lasts sometimes for days. Those subject to headaches should never sit where it is necessary to raise the eyes to watch the stage. This unnatural position of the eyes is very tiresome even to those who never have trouble at other times. Unfortunately the theatergoing public has not insisted on proper ventilation without drafts. The overheated foul air of itself lessens the spectator's vitality and power of endurance. This followed by drafts frequently produces stuffing up of the nose, or cold in the head and a disagreeable headache from internal pressure, which is usually worse the following morning.

Personal

ANGLIN.—Margaret Anglin, after a few weeks in her Adirondack camp, will visit her brother, the Hon. Francis Anglin, Justice of the Supreme Court in Ottawa, spending a fortnight at his place on Blue Lake in Quebec. She will then sail to confer with the author of one of the new plays, which she intends to add to her now extensive repertoire next season.

AUSSEL.—Franklyn Ardell, the actor, distinguished himself July 4 by rescuing Miss Margaret Imandt, a singer, and Robert Crawford, a Princeton student, from drowning off the Beechhurst Yacht Club in the East River, New York. The two young people were captured in a canoe, and Miss Imandt was on the point of drowning, when Mr. Ardell jumped into a speed boat at the dock, and rode a mile through the



MISS JANET BRECHER, WM. F. F.
in Belasco's Production of "The Vanishing Bride."

water to the scene of the accident. Miss Imandt was drawn into the boat just in time, and Mr. Crawford was assisted into the boat after clinging helplessly to the upturned canoe.

BUMBA.—Mr. Charles M. Brega, veteran critic of the Pittsburgh Gazette-Times, is resting at Shennersburg, Pa., recuperating from a serious operation performed not long ago, as a result of which the award of the \$2000 capital prize to be given to the successful author of a drama in the Gazette-Times play contest, has been postponed.

HOLCOMB.—Mr. Willard Holcomb, who is now visiting the dramatic department of the New York People and International Courier, contributes an interesting article to the July 4 number on the history and origin of the Friars' Club. As one of the organizers and charter members, though now retired, Mr. Holcomb predicts a bright future for the club under the guidance of its new Abbot, Mr. George M. Cohen, and expresses the hope of many other old members that the organization will go back to its original landmarks as the only true home of the active theatrical press agents.

LADA.—The graceful figure adumbrated on the front cover of this week's *Mirror* is that of Lada, the first American girl who studied dancing in Russia, the cradle of the modern choreographic art distinguished for its mastery of technique, beauty and grace. Lada is a native of the Middle West. Four years ago she accompanied her mother to Russia. Returning only this Spring, she captured the metropolitan critics at her debut at the Princess Theater by her rhythmic plasticity and the poetry of her art. Her performance was not only a dance but a great dramatic performance. Something of the unique individuality of her art is expressed in the shadowy vagueness of her portrait as it shows this distinct and refined American dancer on the *Mirror* cover. Her repertory is full of thrilling novelties.

STANDING.—Mr. Guy Standing, who signalled his return from England by a veritable triumph in the part of the Irish soldier of fortune in "At Bay" last season, has recently been scoring another marked success in Chicago in the leading role in "Daddy Long Legs," in which Mr. Henry Miller is featuring

Miss Ruth Chatterton. Mr. Standing suddenly decided to throw up his engagement in Chicago and return to New York at this time, in order to be on the ground prepared to accept a suitable engagement in one of the new productions next season. As every play in which this gifted and versatile actor has the leading role is practically sure to make a success, we expect to see some keen competition for his services among the leading producers.

THOMAS.—The receipts of the first performance of the late Brandon Thomas's "Charley's Aunt," at Bury St. Edmunds, England, were said to be \$2.83. It has since been performed over 250,000 times. Thomas made a fortune of \$500,000 out of it, but lost most of his money in investments and was compelled to return to the stage. The farce has been presented in nearly every country of the world, and has even been translated into Greek.

TRENTINI.—Madame Trentini will not be under Arthur Hammerstein's management next season. Her role in "The Firefly" has been given to Edith Thayer, but the little singer will pass under Schubert management in the Fall and appear in a new musical comedy, possibly "Polish Blood," by Arthur Neldak, which has been heard in Vienna.

WYNNE.—By a slip of the pen, in answering a correspondent at Zanesville, THE *Mirror* unwittingly curtailed Miss Gladys Wynne's artistic record by omitting to state that since her engagement with Pike O'Hara, she appeared as leading woman with George Arliss in "Dunell" and as second with Doris Keane in "Romance."

WAGNER IN ITALY

(Excerpt from an article in N. Y. Times.)

"It is not generally realized outside of Italy how the operas of Wagner have become rooted in the soil. It is safe to say, I think, that 'Tristan' is generally considered in Italy the greatest opera that is sung, and takes a higher place than any of the native operas. The Italians realize that it is a higher and more mighty music than any other. They also like almost equally well 'Lohengrin,' 'Tannhäuser,' and 'Die Walküre.' The other Wagner operas they do not understand and do not care for. 'Rienzi' is not tolerated at all.

"If my account of the Wagner admiration seems exaggerated it is easy enough to bring figures to bear out the assertion. One of the most striking facts is that there are about one hundred opera houses in Italy, among them all of the principal ones, which open their seasons with a Wagner opera, thus giving it the place of honor.

"Last season at La Scala in Milan there were thirty-seven performances of 'Tristan,' and at the Teatro del Verano, the house in the same city more frequented by the common people, there were fifteen performances of the same work. I think you will have to go far in any country, even Germany, to find one city where so many performances of one Wagner opera were given in a single season.

"In one month there were twenty performances of 'Tannhäuser' in Ferrara, and this is all the more extraordinary when it is considered that in Bologna, about ten miles away, there were twenty performances of the same work in the same time. People went from one city to the other to hear them.

"I myself have sung in one hundred and forty-five performances of 'Tristan' and 'Tannhäuser,' and thirty of these were of 'Tristan' in one city, Turin.

"These Wagner performances are always sung to crowded houses, too. There is a different atmosphere about a Wagner performance than about any other. When we sing Wagner we see all about the auditorium the little electric lights which make students suspend on a cord about their necks to enable them to follow the music with their scores.

"But it is not only a scholarly interest with which the Wagner operas are followed. There is genuine popular enthusiasm of the warmest sort. When I sang 'Tannhäuser' in Milan they unharnessed the horses from my carriage one night and pulled it themselves to the hotel. If that is not popular enthusiasm for an opera, then there is no such thing. All classes receive the Wagner music into their hearts. In Bologna I heard the street children sing phrases from 'Tannhäuser' as I passed by.

"Of course, Wagner is sung differently in Italy than it is in Germany. It is vastly more difficult to sing it in Italian and Italy. There can be no slurring over. You must let an Italian audience understand every syllable of 'Tristan,' for instance, or you will be whistled off the stage. A great many German singers are careless about this, and apparently take advantage of the popular superstition that 'Wagner can't be sung' in the hope that it will let them off when they do not sing well.

"Then, of course, the roles must be acted with more fervor and spirit. The Italians would never understand the German method of performing Wagner, and they would not sympathize with it. Nevertheless I think I have told you enough to show that Wagner operas are of great importance in Italy and occupy the highest plane of popular regard."

POPULAR MANAGERS

This picture is a very good likeness of C. Edgar Momand, Jr., of Shawnee, Okla. In 1911 he located in Shawnee, having left the stage after appearing as leading and heavy man in many prominent stock companies, and in vaudeville during the ten years' association with the stage. In 1913 he took charge of the old Majestic Theater here, remodeling and renaming it the Savoy, placing the best grade of vaudeville obtainable. But the average vaudeville agent's shortcomings are many, and in order to maintain and bring the best attractions to his theater, and also to give his patrons a better class of acts, he has organized the O. A. K. and T. Managers' Association, which portends to rival any of the big Eastern booking offices. Mr. Momand with his associate, Mr. Laure Keller, a sterling young newspaper man, has already a circuit of seventeen



Copyright and Shennersburg, Okla.
C. EDGAR MOMAND, JR.,
Manager Savoy Theater, Shawnee, Okla.

houses and others under contract to start booking on an early date. Since Mr. Momand has been in Shawnee he has made many friends, and has put Shawnee on the map in the line of amusement, and is a good live wire in the theatrical business. He and his father, Mr. C. E. Momand, Sr., have a string of moving picture houses in Oklahoma and the State of Texas, and from all reports the houses are all doing a good business. HENRY J. MORAN.

It was at this [Fyrian] dinner to Mr. Klaw, which the Shuberts forbade their representatives to attend, the theatrical war being then at its height, that Ben Branch proved himself something of a "crackpot," writes Willard Holcomb in New York People. Being called upon for a speech, he said that he admired Klaw and Shubert's productions, and he also liked the Shuberts' productions, what he had heard of them. Everybody who knew the inside situation held his breath, expecting this greenhorn from Alaska to "put his foot in it" clear up to his ears!

"I've never heard but one Shubert piece," continued Branch calmly, ignoring the electric silence that held the assemblage in suspense. "I don't know whether Lee or Jake wrote it, but on the title page it says 'La Sorcerade,' by Schubert, so I reckon it was Lee."

The shout of laughter which greeted this calmly delivered the tension of the situation, and doubtless had more far-reaching results.

THE fortieth anniversary of Johann Strauss's famous comic opera, "Die Fledermaus," recently produced as a new version in New York, under the title of "The Merry Countess," was observed at Frankfurt-on-the-Main a short time ago. Frieda Hempel, of the Metropolitan Opera House, sang the role of Rosalinde.

WHEN God conceived the world, that was poetry; he formed it, and that was sculpture; he colored it, and that was painting; he peopled it with living things, and that was the grand, divine, eternal drama. —CHARLOTTE CUSHMAN.

It is in the drama where poetry attains its loftiest flight.—DON LOUIS I. OF PORTUGAL.

ESTABLISHED JANUARY 4, 1879

THE NEW YORK DRAMATIC MIRROR

145 WEST FORTY-FIFTH STREET, NEW YORK

Telephone—Bryant 6984-6981. Registered Cable Address—"Dramatic"

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter
THE DRAMATIC MIRROR COMPANY
 FREDERICK F. SCHRAEDER, President and Editor
 LYMAN O. FISKE, Secretary and Manager

SUBSCRIPTIONS

One year, \$2.50; six months, \$1.50; three months, \$1.00. Foreign subscription, one year, \$3.50. Single copies, 10 cents. The Mirror is published at 145 West Forty-fifth Street, New York, N. Y. It is sent by mail to all subscribers. It is also sold by all news-dealers and book-shops. It is published by The Dramatic Mirror Company, 145 West Forty-fifth Street, New York, N. Y.

ADVERTISEMENTS

Space on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

Summer Subscriptions

At your home, at the seashore or on vacation, you can regularly receive The Dramatic Mirror each week and keep in touch with all that is happening in the big centres.

3 months \$1.00
 6 months \$1.50
 12 months \$2.50

To Canada add postage charge 13c three months. Remit by Postal Note or draft to

THE DRAMATIC MIRROR CO.
 145 W. 45th St., New York

TECHNIQUE OR NO TECHNIQUE?

There has been a noticeable tendency of late among certain writers assuming to speak with authority, not only to underrate the need of technical equipment for the writing of plays, but to deny such need entirely.

Not long ago Mr. ARTHUR RUHL, dramatic critic of the New York Tribune, expressed some opinions on the futility of theatrical technique in vigorous terms, and more recently Mr. SHERWIN of the Globe has placed his stamp of disapprobation upon the doctrine of technique as relating to dramatic composition.

We are in substance told that the technical skill of playwriting may be comfortably disregarded at the price of the material and other adjuncts of the drama. Those who maintain the contrary are roundly berated as old fogies. In short, we are given to understand that the technique of playwriting is as obsolete on the modern stage as the pannier and bustle, or a last year's bird's nest.

Mr. RUHL and Mr. SHERWIN are both young men of brilliant qualities. That we dissent from their categorical art doctrines possibly stamps us an old fogy. But at the risk of incurring that opprobrious title, we are inclined to take issue with both these gifted writers, and even to fly in the face of the dictum of Mr. AUGUSTUS THOMAS, on whose testimony the Globe critic relies for support in his attitude.

Mr. THOMAS's decline as a successful writer of American plays dates from the time that he ceased to write plays like "Arizona," "Mrs. Leffingwell's Boots," "Alabama," and "The Earl of Paw-

tucket," in which he displayed brilliant qualities of theatrical technique, as well as "The Witching Hour," which owed its remarkable popularity to that rather far-fetched but theatrically effective line: "You can't fire that revolver."

When technique is made the first requisite of drama, or when technique develops to a stage of obsession to which everything else is subordinated, it becomes a mere mechanical function, and the man who rides it as a hobby is seldom worth listening to.

But so long as playwriting is dignified as an art, its underlying law is one of technical skill. Were it otherwise the well-known dictum which has been handed down to us from the Greeks, that true art is the art of concealing art, would long ago have lost its point, for technique is the very essence of art. The extent to which it is rendered unobtrusive in the construction of drama is the measure of the author's skill.

Every intelligent play-reader can give testimony on the appalling number of plays submitted which are worthless because of this lack. Every successful dramatist, even of the higher order, can bear witness to the difficulty of mastering the art of technique, and many a play, whose plot runs as smoothly as a watch, has involved the author in days, weeks and months of labor to produce this result. SAMUEL BUTLER, author of "Hudibras," in his character of the Playwright (about 1680) said: "To write a play is the most difficult task for brains, in the whole world."

It is not the so-called "well-made play" which deserves the reproach leveled against it by some critics, but the skill frequently expended upon a hackneyed subject, or a stage-worn character or situation.

Technique as a means to an artistic end is a far different matter from the technique which is a mere knowledge of mechanics.

The pronouncement of the two critics referred to would be regarded in the light of mild dementia if directed against any other art than that of playwriting. To say that a good painting could be produced without a knowledge of the technique of painting would be cause for the person giving forth any such utterance to forfeit all claim to serious regard.

Shall we admit that the stage is reverting to the level of the primitive

Italian, where a scenario was hung up in the green room and the actors extemporized their lines in the action? Has either of these brilliant young critics ever had a play produced in which he put his theory to a test? If so, we would like to know the result.

Has either of them ever tried to swim with a lofty contempt for the technique of keeping from drowning? Isn't it the old case of the man Professor Lawas tells us of, who when asked whether he could play the violin replied: "I don't know. I never tried."

The technique of a play should be as invisible as the works of a watch, but a play without technique is as inconceivable as a watch without works.

NEW BOOK

THE MIRROR has received Volume VII of H. Quintus Brooks's "Canadian Theatrical Guide and Moving Picture Directory," published at 447-451 Gay Street, Montreal, and sold at only 50 cents. The handy little volume consists of seventy-two pages and is printed on good paper in clear type.

The book contains a list of all cities and towns of theatrical importance in the Dominion of Canada, with their railroad connections, names of theaters and halls, and their managers, the seating capacity of each house, size and height of each stage, together with the necessary printing to bill same. There is also included a list of newspapers and hotels in each city, accompanied by official maps of the leading Canadian railroads, and the population according to the most recent official statistics. A valuable feature is the list of prominent moving picture houses in Canada. Mr. Brooks calls special attention to the fact that the information which his Guide embodies has been painstakingly revised and a great deal of energy has been expended in adding many new towns, and to correct and bring up to date all possible data that might prove of use to theatrical producers and to the general public. Much of the former material has been made more comprehensive and easily available.

STOCK IN BUFFALO

Editor DRAMATIC MIRROR:—It is very apparent to a reader of your magazine that many of the summer stock companies recently organized have been obliged to close because of lack of patronage. There is a stock company playing in Buffalo at present which plays to capacity at every performance. There are many reasons for the extraordinary success of the Buffalo company. Perhaps the chief among them is the fact that Buffalo is left without stock from the middle of August to the latter part of April of each year. Miss Jessie Bonnell's popularity here is enormous, but her season closes July 4, and according to current indications, there is to be no company to take her place.

I am certain that if a first-class stock company were to open at one of our theaters it would be liberally patronized for the remainder of the summer season. It seems as though some managers of stock would be willing to take a chance with a stock venture here when the prospect is so bright, for Buffalo theater patrons are not all satisfied with vaudeville and motion pictures.

The DRAMATIC MIRROR seems so far-reaching and all-powerful, with its influence could bring about some interest of outside managers in a resident stock company, or at least a summer stock in Buffalo.

Very sincerely yours,
 BUFFALO THEATROPHONE AND READERS OF "THE MIRROR."
 BUFFALO, N. Y., June 26.

TO THE ABSENT PLAYERS

Editor DRAMATIC MIRROR:—Several weeks ago I read with much interest your article entitled "The Summer Stock." Having been for upward of five years a faithful and enthusiastic attendant of the Crescent stock company in Brooklyn, I am in a position to know just what kind of the are formed between the actors and the people in front.

We are at the present time trying to adjust ourselves without complaint, even the loss of two of our most dearly beloved and valued members, Mr. and Mrs. George Allison (Gertrude Rivers). As for the reason for their going we will not say, but we know that their absence from our midst next season will be a sad loss and one sorely to be deplored.

Seldom, if ever, in our memory have two artists been so well liked and so deserving of the respect and love of the people, and we only hope that we will at some time be able to welcome them back to Brooklyn. We can only envy the fortunate people who have yet the pleasure of making their acquaintance. Here's good luck and happiness to them both wherever they may be!

I have taken the liberty of voicing our sentiments in your worthy paper (of which I have long been a reader), because I feel that you take an honest and sincere interest in the welfare of all worthy and deserving players.

Sincerely,
 350 STATE STREET, BROOKLYN, N. Y.

EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.)

S. J. KEMMEL, New Rochelle.—Address the Berkeley Lyceum, New York, direct.

JOHN KERRALL, New York.—Cecil Spooner is at present residing at her summer home at New Canaan, Conn.

P. C. CHAMBERLAIN.—We charge 50 cents for each number of THE MIRROR over a year old, 25 cents for those three months to a year old.

CHICAGO SUBSCRIPTION.—Julia Marlowe appeared in "Gloria" in December, 1907—not "Glorious Gloria," which had Adelle Harlowe for its exponent. The Bushwick Stock company in Brooklyn is still playing, practically with unchanged company.

ELMER HAMMON, Easton, N. Y.—Do not know present whereabouts of Ben Hand, Lowell Sherman, Nathan Schubert, and Frances Nelson. Miss Nelson and Mr. Sherman recently closed with the Royal Stock company, New York.

F. P., New York.—Arthur Aldridge made his first appearance as a singer in a small English music hall. He made his first American appearance in vaudeville at Chicago under the management of William Morris. Do not know his parentage.

Mrs. J. T. WYMAN.—Do not know where Byron Douglas is now playing. (2) Yes, he plays leading roles. (3) Cannot answer questions regarding his private life. (4) The last we heard of Henrietta Browne was that she was playing in Paterson, N. J.

SUBSCRIPTION, Brooklyn.—The date of the Chicago production of "Under Cover" has not been definitely announced, but it is expected to take place on Aug. 28, the date of the New York production. (2) The Eastern company will play Atlantic City is August.

C. J. MINARDY, Bowling Green, Ky.—We do not index our dates, therefore cannot tell you if Mary Anderson ever appeared in Bowling Green. Suggest that you seek the information of the opera-house manager in your city. Perhaps he has access to old programs.

A. J. R., Atlanta.—Books upon drama technique are "The Technique of the Drama," by William Thompson Price; "Play Making," by William Archer; Freytag's "Technique of the Drama"; "Drama To-day," by Charlton Andrews; "The Play of To-day," by Elizabeth R. Hunt; "Studies of the Stage," by Brander Matthews.

E. H.—Fred Eric was born in Chicago and joined Julia Marlowe's company while very young. Remained with Botham and Marlowe six years, and afterward starred in his own company in the West, we cannot say in what repertory. We have no information about Mrs. Eric. Go to the Public Library and consult back numbers of THE MIRROR and THE THEATER for pictures of the plays you mention, or address a postal card of inquiry to White, Sarony, Bangs and other prominent theatrical photographers, who may have scenes from the plays you desire.

Mrs. VICTY FRASIER, Jacksonville, Fla.—Digby Bell in "Shore Acres" was the attraction at the Metropolis Theater, week of Jan. 13, 1908. The cast was as follows: Nat Berry, Digby Bell; Martin Berry, Leslie Stowe; Joel Gates, James T. Galloway; Josiah Blake, S. S. Willkie; Sam Warren, Edwin August; Captain Hutchins, Stephen Clarkson; Dr. Leonard, Charles Lait; Eugene Andrews, Rex L. Kingdon; Tim Hayes, Fred H. Andrews; Young Nat Berry, Master Charles Shear; Steve Bailey, Charles E. Rose; Gabe Kilpatrick, Walter Roberts; Bill Hodgkinson, James A. Nash; Bob Berry, Master Nevins Goodwin; Mail Driver, Robert Walters; Ann Berry, Helen Whitman; Helen Berry, Alice Haynes; Perley, Dorothy Herve; Liddy Ann Nye, Linnie Masters; Mrs. Andrews, Ellen Goodwin; Mrs. Leonard, Margaret Chieffo; Millie Berry, Gladys Ryan; Mandy Gates, Madeline Chieffo. (2) Helen Whitman has retired from the stage.

Mrs. Eva Vincent is in London for the summer, where she can be addressed care of the American Express Company, Haymarket.

appearances in New York.

AMERICAN ACTRESS IN PARIS

Gertrude Dallas Attends Classes of the Conservatoire and Tells How They Do It

DEAR HONEY: At last my dream has come true. I am to attend the classes at the Conservatoire! All my life I have wanted to see this national school of acting which turns out so many worthy products but never thought I would get the chance, being a foreigner. When you think that I am the only American in the last decade who has been admitted, even as an auditrice, you can understand my enthusiasm.

I go to my first lesson to-morrow at 10. It came about this way. I went to-day to the Minister des Beaux Arts with a letter from Madame Maspero, my friend, to her uncle, Monsieur d'Estournelles, who is the director of the four Government theaters. It was like getting to see Belasco. I was led through four closed doors into the "sanctum sanctorum." I had been told he was a difficult man to meet and he would probably be unresponsive. But I smiled my sweetest, and tried to act as though I took it for granted he would do what I wanted. I was so flustered I forgot all my French—but I managed to blurt out, "Je suis très heureuse, je suis très heureuse." Then he called up Monsieur Hugon-Bogder, the assistant director of the Conservatoire, and asked him as a personal favor to use his influence to get "une jeune et charmante artiste américaine" into the classes.

(That's a quotation. Pardon the quotation.) So they arranged I am to meet the director to-morrow morning. Isn't it wonderful? I can't believe it's true. I had no idea I would meet such wonderful people, being over here all alone. One of the most wonderful I did not meet, M. Henri Bernstein; but his telegram this morning was a compensation. I shall preserve the original in alcohol. Here is the copy:

MISS GERTRUDE DALLAS: Je regrette vivement de ne pas être à Paris en ce moment et de vous ramener de votre si aimable lettre qui me touche beaucoup.
Bonne nuit.
HENRI BERNSTEIN.

Oh, you gallant Frenchmen! You flatter but always graciously. Well, to come back to the Conservatoire. Glad I have my new Paris dress and hat to wear. I must represent my country properly. (God bless her!)

The Director gave me a printed list of the instructions and rules of the Conservatoire. The course lasts three years; and the examinations for entry are very severe. There are terrible penalties for cheating. For instance, any one caught trying to "put it over" during an exam is liable to imprisonment from one month to three years and a fine of from \$20 to \$2,000. The hand of the French Government is heavy.

The training is free, but they are very strict about the age limit. Young as I am, I am already too old!

For men the limit in the dramatic classes is from sixteen to twenty-four years of age; for girls, fifteen to twenty-one. In the singing classes, men, eighteen to twenty-six, and girls, seventeen to twenty-three. The number in the classes is limited from six to nine pupils.

When the aspirant inscribes his name for entry he must fill out a form giving the date of birth, parents, nationality and a certificate of vaccination. And if he has misrepresented his age by a month so as to keep within the limit, he is immediately dismissed.

There are three lessons a week, lasting two hours. For the entrance examination the pupil must have ready six scenes, one of which he gives at the first trial. This one he chooses himself. Those who pass this examination are called before the jury for a second exam, and this time the jury selects the scene he is to act.

At the end of three years' hard work there are two preliminary examinations, and a month later a grand final, when the anxious pupils know who have won the first and second prizes. These two are the only ones who are admitted to the Comédie-Française. The others are permitted to stay in the Conservatoire and try the examination another year.

If a pupil is dismissed, or leaves without consent, he is forbidden to sign a contract with any theater either in France or abroad, until a year has elapsed. And if he does so he is liable to a fine of from \$2,000 to \$2,000.

The salaries are paid by the Government in the subsidized theaters. The director told me that graduates of the Conservatoire enter the Comédie-Française at a salary of \$1,200 a year, the Opera at \$1,000. So that his income, though small, is assured the year round. The Government pays for all costumes. Some actors eventually get as much as \$5,000—which is considered here a very good salary. Lucien Guity, who is not in a Government theater, gets \$30,000 a year.

There are two theaters and two opera houses subsidized by the Government. The Opera gets (\$600,000 fr.) \$120,000; Opera Comique and Comédie-Française, each \$60,000; Odéon, \$20,000.

In the history of the Conservatoire (dra-

matic department) there have been two English graduates.

Wednesday. Have just spent two hours' hard work writing a letter to Monsieur d'Estournelles de Constant that would express in French my American gratitude for the unusual honor I was shown this morning.

At 10 I presented myself before the Director of the Conservatoire and he conducted me to Mlle. De Minil, Mlle. and M. George Barr, who is one of the most popular of the Comédie-Française company, are the two best teachers of the Conservatoire.

I was ushered into a large room with benches around three sides and a slightly raised stage at the other. Mlle. could only speak French, and with all those French pupils staring at me it was most embarrassing to stumble over my words. It's funny how much better my French is in a café than when I get in a situation where it's needed!

Anyway, I could understand everything. This lesson was particularly interesting because it was the last one before the examination. When you think that only two out of all the classes will be admitted to the Comédie-Française you can realize their anxiety.

The lesson was a series of scenes from Molière, Corneille, Alfred de Musset, Victor Hugo, etc., generally two characters, sometimes three.

Mademoiselle would interrupt from time to time with very harsh criticisms, but she would sweetly put her arm around the person she was condemning as "impossible!" and they didn't seem to mind what she said. The most splendid thing about the pupils was their utter lack of self-consciousness and their concentration. No matter who came in the room, or what happened, they kept right "in their atmosphere."

These are the notes I took on the scenes: First—From the third act of Molière's "Psyché": Psyché enters daintily, looks around the room, long pause. Then she says: "Où est-elle? Je suis en l'air, je suis en l'air, je suis en l'air!" etc.

The light and shade in her reading were beautiful. Of course, the French language aids this, but even so I could see the technique back of the values put on a single phrase.

Second—Scene from Alexander Dumas's "Denise," two men.

Third—"Il ne faut jurer de rien." Alfred de Musset's amusing comedy. A girl and a man played this, and mademoiselle made them repeat it three times. When at last she said, "Beaucoup mieux," the poor actors were wiping the perspiration from their brows.

Each person acts his own stage, generally only a chair and a table.

Fourth—"Les Burgarras," by Victor Hugo; the scene where the girl is dying. She wants to get to the window to see the setting sun. Mademoiselle made her rise three times from the chair as if she were dying. It made me think of the story of Sarah Bernhardt walking around a chair fifty times until she was really so exhausted she sank into it naturally.

The French use many more gestures than we do, especially the one of clasping the hands and bringing them clasped in front of the face, thumbs held up stiff. This gesture you see so much at the Comédie-Française, and after attending the classes I understood the origin.

The sixth scene was from "Louis XI." by Casimir Delavigne, where the king is pleading not to be beheaded. The two men tore the scene to pieces and shouted, and I thought it was very bad. The jester was very funny to me. He looked like the Apostle John with a coronet on!

The lesson lasted three hours, and each pupil stayed to watch the others' scenes, though they were permitted to leave when their parts were finished.

I was amused at one girl. During a scene from Dumas's "L'Étrangère," mademoiselle corrected her lines. The girl replied that she thought her own were better than Dumas's! Sounded like something I've heard before.

A splendid monologue was given, from Molière's "L'Avare" ("The Miser"), where where he enters screaming (thinking someone is taking his money): "Mon cher argent! Tout est fini pour moi. Il n'est pas possible de vivre." The whole scene was rendered in a monotone. Mademoiselle would criticize the feeling and give them the business, but never their gestures and mannerisms—except once, when a pupil beat her breast when talking about her eyes. The whole idea is to let them develop their own individuality, not to make them mimics and elocutionary readers.

I eat their picturing a school like this, a Government school in our country, say in Washington, away from the strain and pressure and whirl of the theatrical center, where for three years actors could grow artistically. Where we could get the essence and subtlety one sees on the French stage. We are more elemental, more crude, but we have bigger material. I believe, than these are old people. Our voices are more beautiful, our women are more graceful in their carriage. One actor confided to me that the general ambition of the student was to play in America some day.

Three more lessons before I leave for London. GERTRUDE DALLAS.

MISS LOHR VS. MISS BURKE

Public Service That London Frohman Is to Supercede Mrs. F. H. Hughes

Much comment was created by THE MIRROR's announcement in last week's issue that Charles Frohman had engaged Miss Marie Lohr, the popular London leading woman, to appear under his management in the United States.

While it has been only a question of time how soon Miss Lohr would cross the ocean to reveal her art to us, added interest is lent to the event by the fact that her engagement by Mr. Frohman is the prime of her London popularity is believed to have a special purpose.

Miss Lohr is in London pretty much what Miss Lilla Gatten is in New York. She appears in London in many of the parts made familiar to us by Miss Burke.

When the Hailo a few months ago heard of Miss Burke's sudden marriage to Mr. Florence Elgfeldt, the well-known Police manager, it was suggested that that would mean the end of her career under Mr. Frohman. Miss Burke owed her success in refined comedy roles entirely to her American manager, who gave her her first opportunity to appear to the best advantage at the Empire with Mr. John Drew. But now that Mr. Frohman will have to deal with his star through a husband whose aspirations as a theatrical producer tend in a diametrically opposite direction from those of Mr. Frohman, the situation is radically changed.

Nothing has been forthcoming from the Frohman office to indicate a break, but it is strongly surmised that the engagement of Miss Lohr means that Miss Burke is to be superseded by her London rival, and that one long Miss Burke will cease to be under Frohman management.

COMPLAINTS DISMISSED

Against William Harris and Shubert Concerning "Lure" and "Fight" Productions Ended

On motion of Floyd H. Wilmet, Assistant District Attorney, the complaints which have been pending against William Harris for production of "The Fight" and Lee Shubert for production of "The Lure," last Autumn, and charging the giving of an improper theatrical performance, were dismissed recently in the Court of Special Sessions.

Mr. Wilmet stated that the defendants were honestly, but erroneously, of belief that the plays were not in violation of the law.

"THE DANCING DUCHESS"

New Musical Play to Open at Casino, Aug. 10—A Satire on Dance Craze

"The Dancing Duchess," described as a "Viennese operetta," will be produced by the Shuberts at the Casino on Aug. 10. Incidentally it will open the Casino's season. No composer has as yet been mentioned. The story satirizes the prevailing dance craze. John Hays and Lella McIntyre will be featured in the production. Others in the cast will be Ada Lewis, Mary Smith, Flavia Arcaro, Jack Storer, Harry Davonport, John Goldworthy, William Burrows, and Herbert Corthell.

LEAVES \$22,000 TO CHARITIES

Miss Lilla Gatten, actress, known on the stage as Marie Stuart of the vaudeville team of Clayton B. White and Marie Stuart, and who died April 21, 1912, left a net estate of \$27,749 according to a transfer tax appraisal filed on July 10 with Edward M. Buckley, Deputy State Controller. Various charities will receive nearly \$22,000. The Actors' Fund gets \$4,800; the Edwin Forrest Home, \$2,434; Home for the Blind and Crippled, \$2,434; Lying-in Hospital, \$4,000; St. Rose's Home, \$3,082; Rosary Hill Home, \$2,434; Miss Mayme Scanlon, a friend, receives \$5,824.

CONVICTED ACTRESS FREED

SPRINGFIELD, Ill., July 13.—Governor Dunne, acting on the recommendation of the State Board of Pardons, has commuted the sentence of Lillian B. Conway, an actress who, with her husband, Charles Newton Conway, was convicted of the murder of Miss Singer in Chicago and sentenced to life imprisonment.

PETROVA SIGNS 3-YEAR CONTRACT

Madame Petrova, who, after a successful career in vaudeville, appeared with success as an emotional actress in "Panthea," has signed a three years' contract with the Shuberts. After a season in "Panthea," Madame Petrova is to have a new play.

HARRIS THEATER TO OPEN

The Harris Theater will open for the season on Aug. 24, when Paul Willstach's play, "What Happened at 32," will be presented for the first time here. It will be produced at Atlantic City the preceding week. Reginald Barlow and Carroll McComas will play the leading roles.

MAUDE LEONE CONVALESCENT

Maude Leone, who recently underwent an operation for appendicitis, is convalescent, but will not resume work for a short time. She has left Vancouver for a trip to Alaska, sailing on the Princess Alice July 4.

Cut This Coupon
And Save \$2.00

3 PHOTOS \$1

See page 5 to 6 page
Regular Price \$3.00
Finished in Buff, dark grounds
Eddie Brand Photographs are the Best for
Displays and Cuts

"The Photographer"
In Town
New York
Boston
Paris

*1482 BROADWAY, at 43d St.
*118 WEST 42d ST., near B'way
*1249 BROADWAY, at 33d St.
*16 WEST 34th ST., opp. Waldorf
*245 BROADWAY, at City Hall
*472 FULTON ST., Brooklyn
*1628 CHESTNUT ST., Philadelphia
*1074 TREMONT ST., Boston
*Open Sundays

Repros made from any of
your photographs in the
Brunel style
FINISHED ANY SIZE IN 24 HOURS

WISCONSIN SEATING COMPANY

In Theater Seating
We Create New and
Artistic Standards

Conceded Everywhere
Let us show you how to

Save Money

For the Finest Line from
the Largest Factory
in the World.

Which produces
Veneered and Upholstered Chairs
in Wood, Steel or Iron Standards

H. S. ANSLEY

Langara Bldg., 1476 Broadway, New York
Telephone 2612 Bryant

NEW!
POUDRE
COMPACTE
RIVIERA
A soft talc and sand puff in delicate box with
matching mirror. They complement the
beauty of the face. White and all the new
tinted shades. 25c per box
Parfumerie Riviera
PARIS
Specialists of Cosmetics
100 Ave. des
NEW YORK
100 Ave. des
BOSTON
Selling on request

Superfluous Hair
Removed Permanently
No Pain, No Powder, Paste,
Solution, Burning Liquids
or Painful Electric
or Needles. Absolutely
Harmless.
Your Home
Physician
BRING YOUR PHYSICIAN
Could Convince
You That
My Method is
the Only and
Original One Which
Will Accomplish the
Desired Result
Dr. J. M. MANTON.
Consultant
Audin Hall, 25 West 42d St.,
Room 725 2d
Telephone, Bryant-6000.
Free Demonstration

STEIN'S
MAKE-UP
MOIST ROUGH
Three Shades, Red, Jar or Tube
SOLD EVERYWHERE.

"AGLAÏNE AND ELYSÉE"

Presented Under the Direction of Arthur Row on New York University Campus, July 8.

Masterlinek himself could not have chosen a more ideal setting for his love drama than this woodland dell of New York University's campus. Tall, stately trees, a starry sky, a full moon blazing through the foliage furnished just the fitting background for the mysticism of the play.

The audience, though impressed with the novelty of an open air performance, did not seem so active in attempting to solve the meaning of the play, as is the usual case whenever Masterlinek is performed. Every one was just content to be a part of nature's beautiful picture. The actors caught the spirit of the occasion perfectly, giving their voices the proper modulation, and enunciating clearly.

Ida Hamilton offered a charming interpretation of Aglaïne. Renée Williams as Elysée gave, perhaps, the most notable performance of the evening, reading her lines intelligently and contributing a note of true grace and distinction. Wilmoth Mercyl was handsome and manly as Masterlinek. Caroline Newcomb was excellent as Marguerite, the grandmother; and Margaret Shelby was pleasing as Yveline, the little girl.

The drama was an artistic success in every respect and reflected great credit upon Arthur Row, who directed its production.

"THE LOVE THOUGHT"

Comedy in Four Acts, by Henry Irving Dodge. Produced by Ira Harbats at the Westchester Theater, June 23.

William Francis Avery, Jr. as Billy, William Culligan as Harry, James H. Foster as Frank, John A. Gifford as John, and Lela Francis Clark as Anne.

Act I.—The doctor's reception room in the same house. Evening of same day. Act II.—Same as Act I. One month later. Act III.—Same as Act I. Two days later.

We have had some pleasing productions from the pen of Henry Irving Dodge in the past few seasons notably "The Whirlwind," which was done by Thomas H. Shubert, and "The Higher Court," which was staged by the Federation of Theater Clubs as its first prize-winning piece. "The Love Thought" is no exception. It evidences the same facility in writing animated and diverting scenes, skillfully contrived into a structure for the holding of continuous interest.

There is no great merit in merely telling a story on the stage; but there is definite ability expended in presenting it in dramatic form, with plenty of incidental action and breadth, the quality that invests the bare bones of the structure with the living and breathing elements. Mr. Dodge has the knack.

Anne Gardner is a woman physician who comes to the little village of Milltown, in Massachusetts, to practice her profession and ostensibly to remedy the unfortunate conditions under which the mill workers labor. She finds more or less antagonism from the first, as the villagers expected their new M. D. to be a man, and are a bit prejudiced against a petticoated dispenser of physic. Their attitude is not improved when she champions a little waif named Billy, who is much abused by his worthless guardian, Jake Means, and when she employs David Bennett, the son of the late village philanthropist, to collect the bad bills of her predecessor. Bennett is an ex-convict, having been arrested for assaulting a policeman while drunk, and now out on parole. Hence, none of the village people will recognize him or give him employment, although they owe most of their institutions to his father. But Miss Gardner's chief concern is for little Billy. She learns, however, that the law prevents her from interfering with Jake Means, he having rights as guardian of the "poor-house brat," who works for long hours in the mill. Presently Dr. Gardner learns that the mother of Billy, whom she has set Bennett to find, is none other than Frances Avery, a redneck young girl who works in the public library. Billy was her illegitimate child, and she dare not acknowledge him. Finding that she cannot do anything in this direction without ruining Frances, Dr. Gardner determines to secure legislation that will cut down child labor in the mills and thus make it better for poor little Billy. Her efforts prove as effective, that the counsel for the mills, Frank White, calls on her to ask her to withdraw for the protection of their interests. She refuses, whereupon he threatens to send Bennett, who has broken his parole by striking Means, back to prison. It so happens that the doctor has fallen in love with Bennett, so she is in a sore dilemma. Bennett wants to go back to prison so she can fight on. But Frances comes to the rescue by identifying Frank White himself as the father of her child. White is not a bad fellow, having been told by Frances that the child was dead, so he withdraws his threat, and takes Frances and Billy to his arms. An

acknowledgment of love then comes between Bennett and the doctor, and all is at a satisfactory conclusion as far as the audience is concerned.

One might object to the lack of centralization in this story, the fight to save Billy from Means being the motive for everything that happens in it, and the "love thought" radiated by the doctor, a general thing; but it has a simplicity of good points in its all-pervading animation. The characters are strongly individual, and consistent, and there are subtle, bright and relevant, not merely interpolated. In short, the play is one that should go exceedingly well in those theaters where people want something that is clean and wholesome, and not morose or blasphemous.

The Doctor was played by Ida Hammer with much feeling and appreciation of the part. Her performance was a credit to the play. Frank White was David Bennett. He has a genuine personality, which was, of course, necessary to keep an audience from regarding an ex-convict for a leading man. His actors on Broadway might envy Mr. Wilcox the reception he was accorded by the audience. Little Billy was admirably done by Kingston Brown, who, if we remember rightly, had some fine things said about him for his performance in "Racketty-Facketty House." Others in the very able cast worthy of mention for creditable work were George A. Stillwell, Howard Sidney, charming Elmer Wilson, Isabel O'Madigan, George Gaston, Harry H. Forsman, James Foster, Lela Francis Clark, and Thomas Donnelly.

CASTS FOR "UNDER COVER"

Wm. Courtenay to Head New York Company—H. B. Warner at Head of Chicago Cast

"Under Cover," which had such a remarkable run in Boston, will open at the Cort Theater on Aug. 25. The cast will include William Courtenay, Lela Gahill, Lela Fisher, Lucille Watson, Phoebe Foster, Rae Belz, De Witt Jennings, William McCarty, Jay Wilson, Ralph Morgan, H. D. Crosby, and John May.

At about the same time another "Under Cover" company will open at Cohan's Grand Opera House in Chicago. H. B. Warner will head this company. In his support will be Isabel Irving, Rita Stanwood, Ruth Donnelly, Edna Mayo, Frances Stamford, Thomas Magrane, Marie Mitchell, Frank Kingston, William Courtenay, Jr., Edward M. Dresser, and Pickering Brown.

"APARTMENT K14"

Shubert to Produce New Comedy by Lawrence Lawrence Rising During New Season

Lawrence Rising, the author of the playlet, "It Can Be Done," which was produced last season at the Princeton Theater, has written a new comedy, entitled "Apartment K 14." It will be produced by the Shuberts. It is reported that Mr. Rising has also sold plays to A. H. Woods and William A. Brady.

HACKETT SECURES "THE TYPHOON"

Norman Hackett has secured the exclusive rights to Walker Whiteside's successful production of "The Typhoon," and will use it for his starring vehicle next season. "The Typhoon" enjoyed long runs in London, Vienna, Australia, and was first produced in this country by Walker Whiteside three years ago, at which time the powerful drama of Japanese life created widespread interest. Mr. Hackett should find in Tokoro, the young Jap diplomat, a role well suited to him. The entire Whiteside production will be carried, and Mr. Hackett's season is scheduled to open at Grand Rapids, Mich., Aug. 30.

Miss Marion Nichols, a young actress of much promise, who has scored as the Vampire in "A Fool There Was," has been engaged for lions, the part created by Florence Reed.

ABRAHAM LEAVITT DEAD

Abraham Leavitt, a pioneer in burlesque management, and for the past thirty years owner of the Rialto-Banting company, died on Sunday, July 13, at Grimsby, Conn., N. Y., where he has made his home for the past two years. Mr. Leavitt is survived by his son, George, his brother, M. B. Leavitt, and several nephews and nieces. Interment was at Boston, Mass. Mr. Leavitt had been in bad health for the past five years. He was sixty-four years of age at the time of his death.

2,400 TIMES FOR ACADEMY STOCK CO.

The Academy of Music Stock company celebrated its 2,400th performance on Saturday night, July 11. Priscilla Knowles, leading woman of the organization, has played in more than 2,200 performances. The company began its engagement on Aug. 31, 1910.

Brieux's "Damaged Goods" continues to be the bill, establishing a record for stock. It is now in its sixth consecutive week.

WHEAT CROP IMPROVES CONDITIONS

The record wheat crop in the West and Southwest seems to have made conditions ideal for the touring companies in the smaller cities and towns.

Managers report that business has been steadily improving. The companies now on tour have found a rich field, but there is a lack of attractions.

THAIS LAWTON AT CLEVELAND

Miss Thais Lawton has left for Cleveland to fill a special engagement in F. Ray Comstock's Colonial Stock company.

TYLER CATS PARK THEATER

To Produce Sheldon's "Garden of Paradise"

George Tyler has secured the Park Theater for the forthcoming production of "Garden of Paradise," by Sheldon. To stage the production Mr. Tyler has engaged the English actor, O. F. Higgins, who played Androcles in Shaw's "Androcles and the Lion." Clifford Brown, well known in England as a stage producer, will assist Mr. Higgins. Joseph Urban, of Vienna, has been secured for scenic artist. George Neill and Renee Kelly have been engaged for two important roles in the production.

"ARE YOU MY WIFE?"

New Comedy by Ray Atwell and Max March to Be Produced During Coming Season

Among the new plays announced for the coming season is a comedy in three acts entitled "Are You My Wife?" by Ray Atwell and Max March. This will be Mr. Atwell's first attempt as a playwright. Another play by Mr. March, "The House of Glass," will be produced the coming season by Cohan and Harris.

In "Are You My Wife?" Mr. Atwell will assume the principal role. In his support will be Ethel Morrison, Harry Malindand, Albert Reed, Albert Andrus, Frank Walsh, Fletcher Harvey, Marguerite Skirvin, and Marion Stephenson.

NEW COMPANY IN "KITTY MACKAY"

The company of "Kitty Mackay," which has been playing at the Comedy Theater, moves to the Apollo Theater in Atlantic City on Monday, July 20, in order to give the players an opportunity to work with play, and the company which will present the comedy in Atlantic City, the Pacific Coast and the large Southern cities, will take the original company's place at the Comedy. Marguerite Murray will play the title role. Others in the company are Eleanor Daniels, Paul Gordon, Wallace Bruns, Marie Stuart, Marguerite Davidson, Dorothy Campbell, Hule Pratt, James McKeay, Walter Crosby, Harriett Ross, and Harrington-Flower.

THEATER FOR BENNETT IN NEW YORK

Los Angeles, July 14 (Special).—Richard Bennett, who recently closed his engagement at the Mason Opera House in this city, has announced that upon his return from a visit to Europe, Britain in France, he will set about the establishment of a playhouse in New York for the purpose of drama, whence he will extend his work to the largest American cities.

BERNARD GRANVILLE TO STAR

Bernard Granville, who is playing at present in "The Faming Show of 1914" at the Winter Garden, will be starred in the Autumn by the Moers. Shubert in a new musical play. The engagement will be played at some theater other than the Winter Garden.

SELWYNS TO PRODUCE ROYLE'S PLAY

Selwyn and Company have arranged to produce Edwin Milton Royle's new play, "Peace and Quiet," which is described as a novelty farce. At one time it was reported that William Faversham was to produce the play.

DECATUR NOT TO HAVE NEW THEATER

DECATUR, Ill., July 13.—The last hopes of a new theater at Decatur for past season, to replace the one destroyed by fire on April 7, have been given up. At one time the Mils were considering the proposition of taking over the present site of the Brunswick Hotel and building a theater and clubhouse.

Percy B. Swine.

FROHMAN ON WAY HOME

Charles Frohman is on his way to New York on the Aquilonia, after a considerable time in London looking over plays and players. He has arranged for production in three London theaters and has twenty productions in hand for America.

GOSSIP

Contracts were signed last week whereby Ann Murdock will continue under the management of H. H. Frasse for the next three years. Miss Murdock, who is now the leading woman in "A Pair of Sixes" at the Longacre Theater, will continue in Mr. Frasse's farce throughout its run, following which she will create the principal role in a new play in which she will be featured by Mr. Frasse, beginning in September, 1915.

More than three hundred poor children of the lower East Side were the guests of Lee Shubert and Christ Church at "New Series, 1914, Paul J. Hainey African Hunt Pictures," at the Casino Theater, Monday afternoon, July 13.

Miss Millicent Easter, press agent for the Keith Theater, Columbus, is in Toledo for the period of time the former house is being redecorated. Miss Easter is acting as press representative for the Keith Stock company of Toledo, where the papers are granting her the same generous amount of space usually accorded her in her home city. Miss Easter will return to Columbus late in August, as Keith's Columbus house reopens Aug. 31.

WANTED
A Theatre for Stock
In a City of Not Less Than 60,000 Population

Will consider either a Sharing Proposition or a Flat Rental.
Will Produce All First-Class Plays of Recent Release with a Capable Company of Players.
Address
ROBERT HYMAN
LEADING MAN
Majestic Theatre, Utica, N. Y.
Any one desiring References can communicate with Mr. Walter Vincent, Wilcox & Vincent Theatre Co., Knickerbocker Theatre Building, New York City.

WANTS
BATES, CASH WITH ORDER:
20 words, or less, per line. Advertisements in this column, free of charge, on request.
AN EXCLUSIVE...
New York...
K. H. K., care Dramatic Mirror.

EXCEPTIONAL OPPORTUNITY...
New York...
K. H. K., care Dramatic Mirror.

FOR SALE...
New York...
K. H. K., care Dramatic Mirror.

FOR SALE...
New York...
K. H. K., care Dramatic Mirror.

FOR SALE...
New York...
K. H. K., care Dramatic Mirror.

FOR SALE...
New York...
K. H. K., care Dramatic Mirror.

FOR SALE...
New York...
K. H. K., care Dramatic Mirror.

FOR SALE...
New York...
K. H. K., care Dramatic Mirror.

FOR SALE...
New York...
K. H. K., care Dramatic Mirror.

FOR SALE...
New York...
K. H. K., care Dramatic Mirror.

FOR SALE...
New York...
K. H. K., care Dramatic Mirror.

FOR SALE...
New York...
K. H. K., care Dramatic Mirror.

FOR SALE...
New York...
K. H. K., care Dramatic Mirror.

FOR SALE...
New York...
K. H. K., care Dramatic Mirror.

FOR SALE...
New York...
K. H. K., care Dramatic Mirror.

STEIN'S
MAKE-UP
ASSORTED PAINTS
Intended for Amateurs, etc.
SOLD EVERYWHERE.

NEWS OF STOCK PLAYS AND PLAYERS

THE TICKER

George Allison Speaks Upon the Value of Stock Training—Believes in Originality

None is better qualified to speak upon the value of stock training than George Allison, who has been the leading man of the Crescent Theater Stock company in Brooklyn for five consecutive years. Having played hundreds of parts, all of them more or less exacting, Mr. Allison believes in stock's broadening influence and its power for perfection of performance.

"A certain perfection in performance comes from the lessons of experience in stock work," states Mr. Allison in a recent interview. "Stock makes one mentally alert. Every different thing adds to the sum total of a man's experience, and he will find the training very excellent if he doesn't overemphasize its importance. It teaches roughly, but it gives the rudiments. There must be a certain breadth to it, from the very variety of the parts. I have found that it broadens the grip on technique."

Mr. Allison regrets that a tendency exists among stock players to follow simply the traditional business in their parts instead of branching out along original lines.

"Many times a part that comes to an actor is not well written," adds Mr. Allison. "And all there is for a conscientious actor to do is to make the impossible appear possible. I most sincerely believe that when a play comes to a stock house which has been a failure on the regular stage, the stock actor has a right to experiment a bit to make the play more successfully adapted to his purpose."

STOCK STARS AT BOSTON

Company to Begin Season July 29—Many Leading Players to Appear

Boston, July 14 (Special).—We are not to be without our summer stock season, after all. The Majestic has been taken for six weeks by William Looby, of Haverhill, who will begin his season next Monday (29). The most interesting feature of the announcement is that the venture will be conducted according to the stock system of an earlier day. That is, there will be a resident company to be reinforced each week by some visiting leading player, who will bring a play with which he has been associated. Thus it is announced that Nance O'Neil will head the company for a week, playing "Loah the Forsaken" and "Camille," and the other stars and plays will be Edmund Breese in "The Master Mind"; Dorothy Donnelly in "Madame X"; James O'Neill in "Monte Cristo"; Charles Richman and Julia Dean in "Thought and Paid For"; Donald Meek in "Broadway Jones"; and Carl Stowe in "The Man from Home." The last named will be the opening bill. The supporting company will include Florence Shirley and Dean Morton, both familiar in stock work here. The scale of prices will be low; from fifteen cents to half a dollar. If this venture is carried through with all the announced details it will constitute an unusual achievement. The company will be removed to Haverhill at the end of its Boston season.

FORREST HARRIS.

NEW LEADS WITH ARVINE PLAYERS

The Arvine Players are meeting with splendid success in Orange, N. J., presenting 6-11 "The Lure" with an exceptionally well balanced cast. Edna Archer Crawford scored heavily as The Girl. Miss Crawford has recently joined the company and has made a favorable impression. Another new addition to the company is that of Jack Flanagan as leading man. He gave an excellent performance as The Special Agent. Others in the cast who deserve special mention are Edna Gray, Stuart Beebe, Mrs. Kennedy, Billy Barry, Helen Courtney, Sherry Snyder, Walter Gibbs. As the cast, William Wainwright gave a forcible and convincing portrayal. This week, "A Stranger in a Strange Land."

GEORGE S. APPLING.

FALL RIVER STOCK CLOSES

FALL RIVER, MASS., July 14.—After a season of fifty-four weeks the Bijou Stock company closed its season Saturday night. The farewell attraction was "Hearts of the Blue Ridge," with Corinne Cantwell as Miss Carter and Hooper Athley as Bob Reynolds, both of whom gave excellent performances. Ann Singleton, Maxwell Driscoll, T. Charles Kellar, and John A. Daley appeared to good advantage. The closing of the company came as a great surprise to the patrons.

After contemplated improvements have been made, the theater will re-open in August, but the future policy is undecided. It has been rumored that straight vaudeville will be played with bookings from the office of M. R. Sheedy. W. F. GEA.

ALTOONA LIKES KIRK BROWN CO.

ALTOONA, PA., July 14.—Kirk Brown and company are in the sixth week of a profitable and enjoyable summer season at Lakemont Park. There is a distinct individuality about the productions staged, and they are being liberally supported by patrons of the oldest and most successful summer park in Pennsylvania. Edna Earl Andrews in the leading roles has completely captivated her audience. Supporting Mr. Brown and Miss Andrews are Grace Fox, Josephine Fox, Corinne Carpenter, Jere Taylor, James Moore, Jimmy Brown, Charles Savage, Mort Sargent, John H. Jacobs, Charles Newman is the stage director, while John T. Macaulay is the manager.

CALBURN CO. CLOSING AT TRENTON

TRENTON, N. J., July 14.—The Calburn Stock company will close a successful season of twelve weeks on Saturday night. "Our Wives" is the attraction of the final week. Last week "The Rejuvenation of Aunt Mary" drew excellent business. Emma De Weale scored as Aunt Mary and Francis Byrne, taking the place of Richard Thornton, who was ill, was excellent as Denham. Eleanor Parker was delightful as Bertha and Mabel Estelle played as the Girl from Kalamazoo. Others in the cast were Louise De Mare, Edward Darney, Bob McClung, Bernard Fairfax, John Cowell, and Frank Kimball.

GEORGE S. APPLING.

DENVER STOCKS ACTIVE

Four Companies Playing to Good Business—Varied Bills Offered

DENVER, July 14.—The resorts are profiting by the advent of really warm weather. Elitch's Gardens offered "The Conspiracy" June 28-July 4. Charles Dow Clark acted the part of Clancoring in a highly artistic and finished manner. "You Never Can Tell" was creditably performed July 8-11. Foreman's concerts are given Friday afternoons. Miss McGraw delivered a free lecture to women on the subject of dress at the Broadway the afternoon of July 8. She was introduced by Mr. Mellas.

The Denham put on an elaborately staged version of "The Little Rebel" June 28-July 4, with Helen Thoburn, a Denver child, in the title role. "Pierre of the Plains" week of July 8, showed Carl Anthony at his best. "Are You An Elk?" follows. Business continues good. Carl Anthony and Frank Denithorne since the opening of the Denham have appeared continuously in a total of thirty-five distinct parts and plays and 333 performances.

The Glasgow Players at Lakeside turned from comedy to drama for the week of June 29 in "The Rainbow." Harry L. Minton was cast as the father, and Irene Fenwick as the daughter. "The Ghost Breaker" July 6-11 proved novel and exciting. Eugene O'Brien's acting was delightfully natural. Cavallo's concerts take place Friday afternoons. Unfortunately the Gardens and Lakeside have set the same day for their musical offerings.

The Tabor played "A Day at the Races" June 28-July 4, which was a popular and timely offering for the last week of the Overland horse races. "The Honeymoon Trail" July 6-11 provided catchy songs and humor in plenty.

FREDERICK D. ANDERSON.

SALT LAKE CITY'S NEW CO.

To Open at Utah Theater—Lillian Kemble and Charles Mackay in Leading Roles

SALT LAKE CITY, July 13.—J. Howard Garrett, manager of the Utah Theater, has returned from New York, where he has been recruiting a stock company and securing plays for the coming season. He promises the strongest stock company ever seen in Salt Lake City. The opening will take place in September.

Lillian Kemble has been re-engaged as leading woman. She is at present playing in Montreal. The other members engaged are new to this city. Charles Mackay, who played with the Castle Square company in Boston for four years and who is, also, at present, in Montreal, will be the leading man. Wilson Reynolds and Viola Crois Sidley will be character man and woman. Mary Sullivan, who is at the Little Theater in Philadelphia, will be another member. Jason Hobbs will play the juvenile roles. Paul Trenton will handle second business. George W. Barnum, who was general director of the Belasco for Henry B. Harris for eight years and later director of the Belasco Theater in Los Angeles, will have charge of the productions.

PREMIERE AT FRISCO

New Play by Frank Mandel Produced by All Star Players at San Francisco

SAN FRANCISCO, July 14 (Special).—Wallace Munro's All-Star Players at the Columbia Theater presented for the first time on any stage last night, Frank Mandel's new three-act play, "Trifling With Tomorrow." As Mr. Mandel is a native of this city, unusual interest was taken in the production. The large audience present was thoroughly interested and applauded the strong work of the well-known players in the cast.

The play centers about two men and two women, all of them strongly drawn characters. Charles Richman and Charles Cherry had the principal male roles, while Gladys Hanson and Carroll McComas took care of the leading feminine parts. Frank Kingdon was also seen in a leading role.

VAUGHAN GLASER CO. HAS BIRTHDAY

COLUMBUS, O., July 10.—The Vaughan Glaser Stock company celebrated its eleventh birthday on July 1, and claims the honor of being the oldest stock company in America. The company first came into existence in the Lyceum Theater in Detroit and from there went to Cleveland. Since the beginning, the organization has made its home in Detroit, Cleveland, Rochester, and Columbus. In the company is Harrison Stedman, who has been with the organization since its inception. Others who have been in the company for years are Miss Fay Courtenay, Constance Kennedy, and George Beebe.

It is interesting to note that Eugene Walter was Mr. Glaser's first business manager. Mr. Glaser made his debut as a producer in this city when he put on "St. Elmo" a few years ago.

MR. THEODORE FRIEBUS.

Theodore Friebus, the leading man of the Academy of Music company for the past four seasons, came to this country from Germany at an early age. He returned, however, to his native land to be educated, and was graduated from the School of Technology at Berlin as engineer and architect, and later as an accomplished musician—he is both pianist and singer—from the Leipzig Conservatory. Having a taste for painting he also studied at the famous Ecole des Beaux Arts in Paris. At one time he traveled around the world for Harper's Weekly, writing on various subjects and illustrating them with his own sketches.

He finally persuaded himself that the dramatic profession was the vocation for which he most longed, and, after overcoming parental remonstrance, he made his

debut at the Lafayette Theater in Washington, where, under Walter Clark Bellows, he played juvenile leads for a season. Next he played leading roles in "Richard Carvel." The following summer he was a member of the company at the Teck Theater in Buffalo, playing heavy roles. Then came a season as Tampa in "The Virginian." He then came under Charles Frohman's management, and was placed in John Drew's company, playing in "The Mummy and the Humming Bird."

He appeared with great success in "Brown of Harvard," in which company he remained until it started on tour, when Henry Miller, recognizing Mr. Friebus's abilities, engaged him to support Madame Nasimova. With her he appeared as Dr. Rank in "A Doll's House" and other of the Ibsen plays.

"THE MANICURE GIRL" TO GO ON TOUR

St. Louis, July 13.—"The Manicure Girl," the new musical comedy by Theodore Stempfeldt, Jr., Joseph Howard, and A. Stothart, which was produced by the suburban Garden company on June 29, with Joe Howard and Mabel McCane in the leading roles, has proven so successful that an extensive tour has been planned for next season. The company which is appearing in the play now will continue with it when it goes on tour.

VIVIAN S. WATKINS.

OTTAWA STOCK CLOSES

OTTAWA, ONT., July 13.—The Dominion Stock company closed its season last Saturday night. "The Ghost Breaker" was the attraction for the farewell week to good business. The theater will show pictures until the opening of vaudeville in August.

MAUDE WILLIAMS SCORES AT ST. LOUIS

St. Louis, July 13.—The Park Theater Musical Comedy company offered "The Red Feather" 7-13. Grace Van Studdiford was to head the production, playing her original role. However, at the last moment, she came before the curtain and announced that she would be unable to appear owing to throat trouble.

Maude Williams, a popular member of the company, availed herself of the opportunity and took the role on a few hours' notice. She deserves unlimited credit for her work and the audience showed its appreciation. Ruth Holsbach took the role of Princess Zeagan in the same length of time as Miss Williams and did very good work. Venita Pittsburgh scored heavily. Others deserving special mention are Carl Haydn, William Kent, George A. Nathanson, Roger Gray, and Charles Huntington.

VIVIAN S. WATKINS.

NEW LOS ANGELES CO.

Constance Crawley and Arthur Maude to Play Leads in Little Theater Company

Los Angeles, July 12.—The Little Theater company, headed by Constance Crawley and Arthur Maude, opened its engagement Monday night, July 6, in "The Second Mrs. Tanqueray."

Miss Crawley and Mr. Maude, who have appeared in classic repertoire in the past and who were recently featured in motion pictures by the Kennedy Features Company, were happily cast in the play. Douglas Gerard also appeared to advantage. Manager Stoddard has announced that Shaw, Ibsen, Strindberg, Maeterlinck, and D'Annunzio will be presented. "Electra" and "Francesca di Rimini" will be put on as special features of the summer season. The demand for seats seems to indicate a success for the new policy of giving high-class plays and \$1 price of admission.

MAUDE LEONE TO RETURN TO STOCK

VANCOUVER, B. C., July 11.—Maude Leone, perhaps the most popular actress who has ever appeared in stock in Vancouver, will return to the Empress company on July 20. That she will be accorded an ovation goes without saying. Miss Leone is quite recovered after an illness and looks forward to an enjoyable season under the management of Lawrence and Sandusky. "Broadway Jones" was the bill selected by the management to reintroduce Howard Russell, who has been on a vacation for two months. On June 29, the opening night, the house was packed, and the Lawrence company gave an exceptionally clever performance of the Cohen comedy. Mr. Russell appeared to advantage in the title role. MINNIE M. RUSSELL.

"THE WEAKER SEX"

Adelle Hood, on Monday, produced at She's in Toronto a new play, entitled "The Weaker Sex," by Anna Steens Richardson and Edmund Bross. The authors of the new piece personally directed the final rehearsal.

STOCK NOTES

Anne Caird has joined the Empire Stock company at Montreal, appearing in ingenue roles.

Hugh Beticker has joined the Bayliss-Hicks Players at the Jefferson Theater, Aurora, as stage director.

At the performance of "Mary Jane's Pa" on the 4th of July, Charles Mackay, of the Orpheum Players, Montreal, was presented by Five Chas. Mann with a woman's helmet filled with roses.

Ninie Hitts, who has been a popular member of the Orpheum Players in Montreal, leaves the company Aug. 15 to begin rehearsals in Phillip Bartholomae's new musical play, "A Model Maid."

When Lillian Kemble and Charles Mackay close their season at the Orpheum, Montreal, Aug. 6, they will go direct to Salt Lake City, where they will open a forty weeks' season at the Utah Theater as stock stars.

Julia Hanchet, who has been unusually successful with the John Bainpolis Stock company at Dayton, Ohio, recently made a decided hit in "The Rastoff Way" and "Green Stockings." Both proved to be big favorites.

This is the tenth week of the Jessie Bonstelle Players at the Royal Alexandra, Toronto. "The Girl of the Golden West" was last week's bill. Catherine Proctor and Jane Wheatley alternated in the part of the "Girl." Miss Wheatley played the Girl under Bonstelle's management the first season the play was on the road.

BEECHAM BUYS COVENT GARDEN

LONDON, July 9.—The negotiations for the purchase of the Covent Garden estate of the Duke of Bedford by Sir Joseph Beecham, the pill manufacturer, which this mission recently announced were taking place, have been completed. The price paid for the property has not been revealed. The estate includes about 750 buildings, among which are the Covent Garden Opera House, the Drury Lane Theater, the Aldwych Theater, the Strand Theater, the Lyceum Theater, the Covent Garden Market, the National Sporting Club, the Waldorf Hotel, and the Bow Street Police Court.

NEW BARRIE PLAY

LONDON, July 11.—Sir James M. Barrie has finished a new play which will be produced in London before long by Granville Barker. The play is said to be fantastic in character. Charles Frohman has secured the American rights.

TRIBUTE TO THE HOME

Following is a copy of a letter received by the Actors' Fund from Rev. Carl N. Miller, Vicar of St. Chrysostom's Chapel, Seventh Avenue and Thirty-ninth Street, New York City. Rev. Mr. Miller, accompanied by the secretary, visited the Actors' Fund Home on Wednesday, June 17, 1914:

THIRTY-FIFTH ST., CHRYSTOM'S CHAPEL, SEVENTH AVENUE AND THIRTY-NINTH STREETS, NEW YORK.

JULY 17, 1914.
My dear Mr. Secretary: I take pleasure in sending you a small check. It was a rare treat for me to visit the Actors' Fund beautiful home. I only wish I could do far more for that splendid charity, which is so well managed by the excellent Board of Trustees.
Yours sincerely,
C. N. MILLER.

CAROLYN LAWRENCE

Dramatic Agency

STOCK—PRODUCTIONS—MUSICAL

Knickerbocker Theatre Building, 1402 Broadway,

'Phone Greeley 187



It had been proposed that Mr. William Courtleigh and Mr. Frank Ollimore should secure a foregathering of the stage people who are festivating at Macaonnet, Nantucket, and enliven their interest in the A. E. A. Mr. Ollimore has just returned from that island resort, and upon his advice action on the proposal is deferred until later in the summer.

So much for the practical need of an organization that will with gentle firmness maintain the contractual rights of its members. But the A. E. A. is filling a higher office. It is being made a kind of ethical clearing house, where false rumors, ungrounded suspicions, not to say vicious denunciations, can be stopped from further credit and taken out of circulation. "I thank God," cried one of the parties to a difficult personal controversy we were asked to arbitrate, "that at last we have a place where we can have our differences judged by a jury of our fellows."

Matters like this may be fraught with danger to us because of the highly sensitive, talented, and ambitious women or men involved, whose loyalty and service are most precious to the Association. Be assured, the Council is far from assuming any prerogative to act like a meddling busy-body, but when appealed to it does not, and it will not shirk its duty to help all it can in making clear a better standard of conduct for the guidance of both actors and managers.

"You are giving your time and your labor in a class of people that will treat you with scorn and contempt in the end," we are warned by an able managerial friend, but we prefer to think otherwise, seeing that the need itself is compensation for the deed. Mr. Wilson, in a letter to the very few prominent members of the profession, who do not yet belong to the A. E. A., writes:

"It is not enough that a man or woman shall make his or her way to the top of the profession; it is incumbent upon that woman or man to do something for the profession out of mere gratitude—if for nothing else—for what the profession has done for him or her."

The Chicago meeting will be held Thursday, July 16, at the Auditorium Hotel. The president will go to conduct it.

The council will meet Monday, July 27, at 1 P.M.
BRUCE McRAE, Corresponding Secretary.
HOWARD KYLA, Recording Secretary.

TO INVESTIGATE THE STAGE

Congress to Send Industrial Commission to Inquire into Alleged Abuse

One of the interesting reports current on the Rialto has it that the Congressional Industrial Commission will come to New York to institute a searching inquiry into theatrical conditions generally.

The Commission has been in existence for some time, and was appointed to investigate labor conditions all over the country. It has been decided to extend the scope of its activity and make an official inquiry into matters relating to the employment of chorus girls and others connected with the stage, as well as dig into some of the alleged abuses in the theatrical branch of the entertainment field.

Some such action was foreshadowed in this mission upward of a year ago. At the time there was considerable complaint that young girls employed in the chorus of certain musical comedies and burlesque companies were exposed to various abuses which they were powerless to resist.

Several girls expressed their readiness, and even anxiety, to appear before a Committee of Congress and furnish evidence to convict persons guilty of persecuting girls in their employ. One of the remedies advocated at the time was a proposal to have the chorus of every company placed under the charge of a woman. Although the matter attracted some attention in Congress, nothing was done at the time.

Maude Leone

STOCK FEATURE

Engaged

LILLIAN RHODES

LEADING WOMAN

At Liberty for Stock or Production

Address Manager Office

LOUIS LEON HALL

LEADING MAN

LAKE CLIFF CASINO

DALLAS, TEX.

EDWARD C. WOODRUFF

Leading Man

BAKER PLAYERS

PORTLAND, ORE.

Invites Offers for Next Season. First Class Stock

RICHARD COKE

English Juvenile and Light Comedian

Invites American Offers

Address Dramatic Mirror

HARRY J. LELAND

STAGE DIRECTOR

Ed. Redmond Stock Co.

Sacramento, Calif.

CHARLES CARVER

LEADING MAN

Keith's Stock

Toledo, Ohio

GEORGE ALISON

LEADING MAN AT LIBERTY

Production or Stock

Address Duxbury, Mass.

STANLEY G. WOOD

Leads. At Liberty for Next Season

Address DRAMATIC MIRROR

But it is evident that Congress has not forgotten, and intends to proceed in regard to the complaints, the Commission having agreed to begin work soon after Congress adjourns.

In Germany recently a manager was publicly rebuked in court, fined and deprived of his license to manage a company on the complaint of the actors and actresses that they were subjected to insults and abuse.

EX-ACTOR SENTENCED TO ATLANTA

Frank Forrest Morse, formerly an actor, but who has recently been conducting a dramatic school at 305 East Twenty-fifth Street, and who was arrested on June 15 by Post Office Inspector Howard H. Mayhew and accused of swindling installment book houses, pleaded guilty on June 29 before Judge W. J. Grubb in the Federal District Court. He was sentenced to fifteen months imprisonment in the Atlanta Penitentiary.

FORBES-STURGIS

DRAMATIC DIRECTOR WITH OFFERS

1275 Broadway, New York City

AITKEN, F. SPOTTISWOODE

Musical Studio, 4300 Sunset Boulevard, Los Angeles, Cal.

BARING, MATILDE

Misses Co., Address Studio

CARNART, JAMES L.

Maude Adams Co., Management Office, Portland

McGRATH, CHARLES A.

Permanent address, Actors' Building

MULDENER, LOUISE

"The Things That Count" Co., Wm. A. Brady, Mgr.



THE GREAT AMERICAN PLAY

A Department to Aid its Creators and Foster its Friends



BAYING THE MOON

Present Leading Indoor Sport of Most Newspaper Critics Is Slamming Dramatic Technique



PROFESSOR GEORGE P. BAKER.

After permitting some of his students at Harvard to substitute original plays for the thesis work ordinarily demanded at conclusion of the course on the history of the drama, Professor Baker found that there was sore need of instruction in the rudiments of playwriting. So a course on the technique of the drama was tried out at Radcliffe, and was instituted in the men's college, with great success.

AT YOUR SERVICE

A Question Box for Dramatists and Others Interested in Playwriting

S. VILLAGE.—Curiously enough it is nearly impossible to secure collected, translated writings of Pierre Corneille on the theory and technique of the drama. His influence upon what was held in the learned circles of his day to be the very acme of sensitive literary taste was almost incalculably great; but when the mighty German critics, such as Gotthold Ephraim Lessing and Augustus Wilhelm Schlegel, took up his formulations, and demonstrated, by a process of common sense, how fallacious they were, they were relegated to the dry and dusty shelf. Yet there is much that is admirable about them. It must be remembered that Corneille was not trying to set down any arbitrary rulings, but only trying to enunciate his own work in the eyes of Richelieu and the newly formed French Academy, which had been acting as censor of popular taste. His "Haut sur les traits unites," and other "Bromides," should be found in the preface to his plays in any translation of his collected works. It is also quite difficult to secure the translated essays on the drama by Denis Diderot, the celebrated French encyclopedist. Here is a task for some good Samaritan. The writings in question have not stood the test of time as well as might be, but they repay inquiry into their nature to clearly understand just what were the artistic limitations of the time. Incidentally one will be surprised to find in them conventions that still persist in some quarters without the slightest excuse.

"HAJJI."—A good spectacular play is worth writing. So is any other good play. But it might be suggested that as spectacular pieces require large expenditure of perfectly good money, and managers are not fond of expense at any time, particularly on untried ability, it is well to make the first play with small cast and modest settings.

L. C. LONG.—It is a debatable point whether the plays of J. M. Synge are typical of the Irish peasant. However, they are certainly representative of the rich imagination and extravagant speech of the Irish. Synge's vision into the pathetic humanity of the ugly side of life and his power to realize it with a profound beauty made him the genius that he was.

THE season has arrived when most of the dramatic reviewers of the daily press have developed a pronounced animus against the technique of the drama. The epidemic usually breaks out at the close of the theatrical season when managerial activities are slack, and the only likely game for critical pot-shots, from which there will be no comeback, are the things that look like broad generalities. Symptoms ordinarily assert themselves in the Sunday editions, when sufferers are working principally on space rates, and it is necessary to keep income up to par.

The text provided most of them at the close of the late season of 1913-14, has been the pleasing mouthful of phrase recorded by John Palmer in the *London Saturday Review*, where he speaks of the "anatomy of dramatic technique."

Ordinarily, the depreciation of means that have served us well, is deserving of little comment in view of the incontrovertible facts. But upon occasions like the present, when specious—and in a very considerable sense, malicious—arguments are backed by the authority of great mediums, detractions should be squarely met. It so happens that denial of technique, or means to the accomplishment of effective expression, is something that many would like to believe true in order to justify the evasion of the hard work that playmaking entails. So it accomplishes harm. Also, with that unwitting invidiousness described by Longfellow in his famous parallel of the critic and the boy with the gun, it discredits able men who are devoting their lives to assisting others in making the best of their natural capacity.

Having declared that dramatic technique does not exist, Mr. Palmer consistently points out what it is, "a device invented by professional people of the theater to overawe intending playwrights or to find excuses for neglecting works which they do not understand." A critical subterfuge, in other words, and not a method of work privately employed to produce a specific result.

The definition is somewhat vague. But it is not to the purpose to take up all of the points so arbitrarily set down, when the common sense of things proves absolutely that dramatic technique does exist, along with that of any other art. Even the dictionaries define technique as "a manner of artistic performance." In other words, it is a means to an end, and it is perfectly obvious that in order to progress from one point to another, be it from water to steam or from gold ore to a platter, some method must be used. How may a newspaper be produced without method? How may a clock tell the time without mechanism of some sort? When the dramatic critic goes from his home to his office he must use some way, though it may be different from other ways. He may go on foot, horseback, elevated or subway—it doesn't matter as long as he accomplishes the end of reaching the office. But, of course, the best means in that or in any other case, is the one that is most economical and effective. What Mr. Palmer probably aimed to show up, and the other critics, too, is the abuse and not the use of technical knowledge.

The first obligation of the dramatic form is to be dramatic, and the characteristics that make it dramatic must be given to all material seeking effective expression on the stage. These characteristics, or these adaptations and arrangements, constitute the technique.

As to the negligibility of technique, in comparison to the importance of the underlying ideas, out of two hundred representative plays submitted recently to a leading New York manager, ninety-eight were rejected mainly for poor construction, good ideas being the prime requisite. "The author who can conceive a twentieth century

"Hamlet," says Mr. Palmer, "is not likely to be worried about getting him on and off the twentieth century stage, or about contriving suitable opportunities for the display of his character." Yet the principal features of "Hamlet," as those of most of Shakespeare's other plays, existed long before Shakespeare applied to them his incomparably fine knowledge of the true dramatic technique. And, what is more, he learned that technique by a long apprenticeship in adapting the older plays to the stage of his day.

But most daily critics' interest in the drama has always been secondary. We have not had many as conscientious as Adolph Klausner was when he was critic for the *New York Times*, or as Lawrence Reamer, at present on the *New York Sun*. They have "covered" the theater with the same matter-of-factness that their journalistic colleagues wrote up other assignments, such as floods and train wrecks. Their aim is still apart.

It has been suggested that there will be people "who will fail to grasp the fact that Mr. Palmer presupposes that a knowledge of the alphabet and the multiplication table begins where the usual prater about such things leaves off." If that has been supposed, Mr. Palmer has been optimistic indeed, in crediting people at large with so much discernment and common sense, for, unfortunately, the qualities belong to a small minority, while the other gropers after truth called forth the saying that they "could not see the forest for the trees." It seems obvious, for instance, that a most potent requirement of the drama is to have its main happenings now and here, where the audience may see and listen for themselves, first hand. Again, it seems manifest that a drama should stick to its subject. Yet, so obvious are they, these two things called Objectivity and Unity, that play after play—in many cases by foremost dramatists of the day—falls down for want of them. Many a mathematician, laboring with an elaborate dimension, would get nowhere were he not to be reminded of that elementary principle of his technique, two times two. And two times two is as obvious—as the futility of baying at the moon.

ARTHUR EDWIN KNOWL.

AMONG THE DRAMATISTS

Gossip of the People Everywhere Who Write and Have Written Stage Successes

HORACE ANNENST VACHEL, the novelist, has had his three-act comedy, "The Rapper," accepted by Cyril Maude.

HENRY ESKIN SMITH, who is treasurer of the Dramatists' Club, has lately completed two sketches, "An Actor's Love," and "The Willing-Away Widow."

CATHERINE CHISHOLM COSHING, who wrote "Kitty MacKay," deals in a satirical way with divorce proceedings in her new three-act piece, "Babe in the Wood."

HENRY IRVING DOUGLAS had a premiere recently when Ira Hards presented his play, "The Love Thought." The audience was very enthusiastic, but knowing the theater only as a stock house, they had not acquired the Broadway habit of calling "Author!" Mr. Dodge dreaded being called until the curtain had arisen on the fourth and last act, and then he began to wish he could share in the applause. His wish was gratified, however, when Mr. Hards stepped forward at the conclusion and focused attention upon him.

DELBERT E. DAVENPORT, author of "The Girl Who Winked," has just completed three vaudeville sketches, which will be produced at the opening of the new season. He claims to have discovered the secret of rapid work, said secret being to get as far as possible away from the traffic of Broadway and into the sparsely populated hills of New Jersey.

LADY RANDOLPH CHURCHILL is heard of

from London as the author of "The Bill," a political play that is making all British high life prick up its ears. It has to do with feminine efforts to pass a Unionist suffrage bill that has been drawn up unwittingly by a Liberal official, and their realistic failure. Ironie humor abounds, with some humor.

AMELIE RIVES (Princess Troubetskoy) is writing a new play for Adelaide Thurston at her villa "Lago Maggiore," in Italy. Miss Thurston is sailing for Europe to confer with Miss Rives concerning the production, which is expected to take place in the Autumn.

J. A. DARNAY, co-author of several musical comedies and sketches, has just completed and will produce next season a new comedy entitled "The Mile-a-Minute Girl."

SIR GEORGE ALLENSTON has accepted a four-act comedy written by Captain John Kendall, a member of the staff of London Fusiliers.

MRS. BRUNCHA TRANK, widow of the late Spencer Trank, the banker, has written a new play to depict the horrors of war and promote universal peace. It is called "In the Vanguard." The Carnegie Church Peace Union has made arrangements with the Macmillan Company, publishers of the play, to send several thousand copies to clergymen.

HENRY ARTHUR JONES, author of "Mrs. Dane's Defence," "The Liars," "The Hypocrites," and scores of others, is paying a brief visit to New York with the purpose, it is said, of placing a new play. The last play by Mr. Jones seen in this country was "Lydia Gilmore," which was produced at the Lyceum Theater in February, 1912.

THE BOOK STALL

Important Facts About the New and Recent Dramatic Publications Given at a Glance

"CONTINUOUS VAUDEVILLE."—By Will Martin Cressy; with illustrations by Hal Merritt. Boston, B. G. Badger. \$1.00.

"THE LURE."—By George Scarborough. New York, G. W. Dillingham Co. \$1.25.

"MISALLIANCE."—"The Dark Lady of the Sonnets," and "Fanny's First Play."—By George Bernard Shaw. London, Constable and Co., Ltd.

"THE YOUNG GENERATION."—A comedy in three acts, by Stanley Houghton. New York, Samuel French.

"PUPPETS OF FATE."—Drama in four acts and a prologue, by Alice Elisabeth Lavella. Boston, The Gorham Press.

STENOGRAPHY TYPEWRITING MIMOGRAPHING

Theatrical Copying a Specialty Best Work—Lowest Rate J. B. HARRIS, 1200 Broadway (cor. 57th St.), N. Y.

BUREAU OF ASSOCIATED AUTHORS AND ARTISTS

220 West 42nd St. New York City Plays and stories with real ideas, revised and made commercially valuable. Expert criticism; reconstruction; adaptation.

PRINT YOUR PLAYS

Here is a place to send to all producing theatrical managers. Moderate prices. Send how many words in your play. SHAKESPEARE PRESS, 114 East 25th Street, New York

PLAYS

For Amateur and Professional Actors. Largest assortment in the world. Catalogue free. THE DRAMATIC PUBLISHING CO. 320 So. Dearborn Street CHICAGO, ILL.

MARY ASQUITH

Play Broker Latest Releases for Stock 145 West 45th St., New York

The Dramatists' Play Agency

145 West 45th St., New York American Authors Representatives PLAYS FOR PRODUCTION; PLAYLETS FOR VAUDEVILLE

seconds," and return ensembles of "Totah and Parahuree" and "Julien Hittin" to "The Crinoline Girl," both of which plays began their careers at the Apollo Theater.

ARTHUR G. WALKER.

Coburn Players at University.
Excellent Business for "Peg"—
First Week Brings \$13,000.
"Bloopers" Popular at Comedy.
"Whirl of World" Continues.
"Daddy Long Legs" Prosperous

Maggie Gline, better than ever, was the big pole at the Long Beach and Alhambra where business has been \$ 8, 000 at every performance since July 6-11.

"The Master Mind" drew crowded houses to the Hudson Theater, Union Hill, July 6-11. The circuit was appeared to the best advantage. The program was a new production, a new part, that of Eugene Mount, and was excellent. J. Arthur Younsie in the same part and William H. Sullivan as the district attorney were fine. (Good support was rendered by the other members of the company.)

Charles A. Smith, the co. at the Hudson Alhambra is doing a good business. "The Christian Slave" and "Stepped from Sin's Cling" were the plays July 6-11.

"Our Worst" and "For Home and Honor" were well given by the stock co. at the Bergen Alhambra July 6-11.

WALTER C. SMITH.

One after the other, the two stock houses in Philadelphia shut up for the summer. Miss Blanche Yurka, of the Orpheum Players, a Kestis stock company, worked hard, and she did her best, but no "Killing" was the last bill; even that could light up a party of boys, and the actors sadly turned their faces to other cities and other theaters.

At Blaney's American, a rapid succession of leading women did not help the fortunes of the theater any. Grace Huff made way for Adra Ainslee, who in turn gave place to Lois Howell. Then came Maude Richmond, but the theater fans were irresponsive and the theater closed.

Up in Kensington, the career of the People's Theater, like the New York Bronx metropolis, had been a checkered one. Vanderville didn't get a hand. Burlesque was tried, but the weight of the talent could not tip the box-office scales favorably. Burlesque simply kicked the theater out of existence.

Now Albert Dwight and Nellie Booth have come timidly in with their stock company, and for the past five weeks have done a record business. Miss Booth weighs only

Next week Miss Booth will appear in Will W. Whalen's "Il-Starr'd Baboos," a play which is being whipped into shape for the road. Bartley Cusack, Mr. Whalen's agent, will run over to the Quaker City to see how the thing comes off. Mr. Cusack has high hopes for "Il-Starr'd Baboos." If the play falls into the right hands, The locals in the coal regions of Pennsylvania and the characters are new to the stage.

The Century Opera company is to have a ballet school the coming season. It will be under the direction of Luigi Albertini, who has been re-engaged as ballet master. The school will be opened on Aug. 1, with a class of about forty pupils who have enrolled during the past two months.

Mr. Albertini is enthusiastic about the movement and believes there is a great future for the American ballet. Though it is the public's impression that the Russians are the best dancers in the world, Mr. Albertini is confident that an American ballet can be developed that will capture the world capitals as the Russian ballet has done.

Mr. Albertini was ballet master at the Metropolitan Opera House for many years, and was in the same position with the Chicago-Philadelphia company before going to the Century a year ago.

Sixteen young artists, of which nine are singers, four pianists and three violinists, have been selected by the Music League of America, and a season of three or four concerts this year for the purpose of affording encouragement to native musical talent. Professional engagements will be provided to the elect and everything possible will be done to help them upon a career. The list selected is the result of hearing 44 singers, 18 violinists, and 34 pianists in all.

The successful artists are: Soprano, Hilda Chaillet-Nalms; Pauline L. Curley, Dora de Vere, Edna Dunham, Greta Torad, and Helen Reusch; contraltos, Hilda Beighton and Christine Schuts; tenor, Robert Gotschalk; pianists, Marie Sakoff-Brownwald, George Halprin, Anne Fossard, Minnie Schaffran; violinists, Samuel Erdner, Sascha Jacobson, and Helen Joffe.

The officers of the league are: President, Ira H. G. Havemeyer; vice-presidents, Roy Willard D. Straight, Mrs. Otto H. Ahn, and Mrs. Linnæ Bladen; secretary, Iva Hennen Morris; treasurer, Alvin W. Leach.

Hotel Frederick

210 West 50th Street
Greatest Value in New York for the
Money

"I was much pleased with my stay at your hotel. I am in New York often and wonder why I did not come to your hotel before. I have never had such excellent accommodations at such reasonable rates. My wife agrees with me and you may count on us as regular patrons."

No finer location in the city; fireproof.
Between Broadway and Seventh Ave.

Large Rooms and extra large closets. Telephone in every room. Elevator service day and night. Single Rooms, \$1; with bath for \$1.50.

Handsome Parlor, Bedroom and Bath, \$2.50 a day
for one or two persons. Other Suites
for \$3.00, \$3.50 and \$4.00.

Attractive weekly and monthly rates. All Apartments bright and cheerful; many newly furnished; restaurant a la Carte at low prices.

BEAUTIFULLY FURNISHED ROOMS

AT

404 West 23rd Street

WHY NOT HAVE A ROOM IN THE BEST?

There are no cars; clean linen; clean beds (many brands); clean hair mattresses; clean, large rooms; hot and cold running water in every room; electric light, gas. Eight baths, public and private; new furnishings; just opened; new management; for respectable people only; weekly rates: one room, \$1.00; others, \$3.50 up; special rates by the month. Many of these rooms are amply large enough for two persons.

GOSHEN, IND., THEATER SOLD

GOSHEN, Ind., July 14.—The Jefferson Theater in Goshen, Ind., has been sold by Robert M. Chatten, receiver of the Jefferson Theater company, to the Winhard County Trust Company, a Goshen banking concern, for \$80,485, practically the amount of a mortgage claim held against the property by the bank.

When originally erected in 1906, the J. P. Morgan was owned by Daniel and Harry W. Blanton, George V. Hay, and David H. Wells. Georgia Citizens and others acquired it in 1908. A stock company was organized to rebuild it in 1907. The original owners taking the site and building it back up and Georgia citizens purchasing \$100,000 stock. In over six years the theater was rebuilt. Stockholders have received a cent in dividends and there has been no net all the time. The board of directors holds out his \$1,000 stock certificate for \$17-dollar bill several years ago. Both the original enterprise and the rebuilding. Georgia citizens bought first night seats at \$10 and \$5 to the amount of about \$4,000.

It is expected the Elkhart County Trust Company will sell the theater to an individual or individuals. Myron C. Dew, of Coshua, is the present lessee, the rental being \$2,000 per annum. Harry D. Summers, of New York, was the original lessee. Last November he sublet the property to Mr. Dew.

Although Gosben has less than nine thousand population, the Jefferson stage it has opened has played Richard Mansfield, Maude Adams, Billie Burke, Fritzi Schott, H. Bothern, Mrs. Leslie Carter, Otis Skinner, and many other celebrated stars.

"GABY DESLYS" REAL NAME

VIENNA (Special).—The Vienna Amis-
tati is publishing an official demand on
Edwig Nawratie to pay debts growing out
of the purchase of valuable jewelry. Ed-
wig Nawratie is none other than Miss Gaby
Lalaya, the variety singer and dancer, who
now in London.



USE
MEYERS

PORTLAND, ORE.

Many New Theaters Being Built in Portland—Vaudeville Bills Popular

Theater-building is the most conspicuously active form of enterprise in Portland at the present time. The New Orpheum is rapidly taking shape, as is also the National, a picture house of pretensions proportion. The Burnside, another Class A picture house, is under way. Two smaller houses will be completed by September. In sharp contrast, the existing houses are dark or barely struggling against summer apathy. The Baker, the Lyric, and the Orpheum are closed for the summer, leaving the field to the Empress, Fantasia, and mostly pictures at the Helios.

William Hodge in "The Road to Happiness" played the first week of July at the Helios. Following a week of Annette Kellermann in "Neptune's Daughter." Both were well patronized, considering the warmth of the weather. The opening July bill at Fantasia was musical, and the music was of extra quality. The Comedy Opera Co. presented an abridged "Mikado." The Los Angeles Ad Club Quartette was recalled again and again. Under the patronage of Mrs. Alexander Fantasia appeared Ella Koster, violinist, assisted by Helen Bradford, pianist.

Attendance records are being broken at the Oaks, which, under the continued management of John P. Ordway, offers larger and more varied attractions than ever before. Al and Tommy Robinson and Neil and Nan are particularly hits in the vaudeville programme.

Matt Dennis, Ted Ullmark and Oscar Lee, competing the All-Star Trio, in ballads and popular ditties, are filling an indeterminate engagement at the Columbia.

Curiously to see the daughter of Anna Held drew many persons to the Orpheum the first week of July, when Liane Carroll was headliner. At the Empress "Their Getaway" proved a deserving topnotcher.

JOHN F. LOGAN.

SEATTLE

At the Metropolitan "Strongheart" June 29-July 4 was presented by a capable co. before good audiences. Dwight A. Mende interpreted the title-role with skill and identity. Viewers who are finding women made the most of the part. A distinct college atmosphere was created which contributed to the realistic effect. In the cast were Marie Van Tassel, Anna Doo, Nina Guilbert, James Guy Fisher, William Lloyd, and others.

At the Orpheum "Neptune's Daughter" in June 29-July 4. At the Seattle "The Triumph of an Emperor" in June 29-July 4.

At the Fantasia the Imperial Grand Opera Co. vaudeville and at the Orpheum Trivia Fantasia and vaudeville.

BENJAMIN F. MESSINGHER.

EDMONTON

At Fantasia Theater Lucille Mulhall with her co. of cowboys, cowgirls, and bucking broncos, carried off the premier honors the week of June 29. Her daring feats on her well-trained horse immediately captured the large audiences attending all performances. The act was decidedly original and thrilling throughout. The act was the highlight of the bill was received by Lucille Green, clad in green from head to foot, who sang some new songs, and is to be especially commended for his rendition of service's song. The shooting of Don McDougall. Lucille's solo in a fairly little sketch that was well staged, closed the bill.

Leaven Theater: The Leaven Players were well received in their presentation of the drama of sentiment entitled "Friends." Edward Hays and Richard Frazer in the principal male roles were ably supported by the balance of the co.

William B. Harris, contracting agent for the Seattle-Fantasia Circuit was in Edmonton this week, making final arrangements for the circuit, the dates decided upon being July 22-23.

AUGUST WOLF.

ROCHESTER

"The Marriage of Kitty" with Osa Waldrop in the title-role, was the offering of the Manhattan Players for the last week of July 6. Osa, Emma, and Abigail, and Abby and Maudie Brooks and Davies were excellent in the support.

A well-balanced bill, both amusing and entertaining, was provided at the Family with Elsie Williams and co. the headliner week of July 6. On the fourth at Ontario Beach there were three acts of more than ordinary interest in the free outdoor show. There was a special display of fireworks of twice the usual magnitude.

Manager George Schinette arrived here Monday and announced that the Shubert Theater would be opened by the Progressive vaudeville people early in August. The theater will be redecorated, renovated, and renamed before the first show opening. The new name for the Shubert will be "The Club." The name being the name of the new Progressive theater in Baltimore, now being completed, and which may eventually be the name of most of the houses in the wheel.

ROBERT HOGAN.

OTTAWA

The Dominion Stock Co. scored a great hit in "The Ghost Breaker" week of June 9-11 to good business. This is the last week of stock for the house will be devoted to a season of silent drama until the opening of vaudeville in August. "Healed Orders" will be the opening bill feature.

Britannia Auditorium: The stock co. presented "Hail of the Hills" July 6-11 to good business. The family and the Francis, with the best pictures in town, are doing great business.

J. H. DE BA.

ARE YOU SATISFIED WITH THE OLD-STYLE ROLL TICKET?

BOOK STRIP TICKETS

ARE PREPARED BY MANY OF THE BIGGEST THEATERS
WELDON, WILLIAMS & LICK
Fort Smith, Arkansas

ST. PAUL

Pictures Unprofitable at Burlesque Theater—Old Policy to Be Resumed

"The Blindness of Virtue" was well played by the Huntington Players at the Shubert July 5-11. Malcolm Fessell, Duncan Fordward, Ethel von Waldrop, Jessie Brink, Nina Davis, Molly Fisher, and Blanche Seymour were seen to advantage. "The Traveling Salesman" July 12-18. "Are You a Millionaire?" July 19-25. "The Passing Show of 1914" brought the dramatic season at the Metropolitan to a close July 5-8. Feature films will be run, beginning with "The Greyhound" July 12-18. Empress offered Nine Crazy Kids, Axel Christensen, Morrice and Harriss, Billy Inman co., and Jerry and Hammy.

Pete Krimminger, the Metropolitan's treasurer, is enjoying his vacation, the first he has had in some time. Eddie Tunnell is the "whole show" at that house at present, acting as business manager, treasurer, general over-seer, and not failing to give every performance of "The Passing Show of 1914."

Homer B. Thomas, assistant treasurer of the Metropolitan, is a full-fledged treasurer at Sam Neumann's Alhambra. Neumann, Wright Huntington, and L. W. Scott are all interested in this new-air picture house.

The Hippodrome (Star) found pictures unprofitable, and will return to burlesque in the Fall. JOSEPH J. PRISTON.

ST. JOHN, N. B.

After several weeks' darkness, the Opera House was reopened July 8-9 for William Morris's English co. in "The Blindness of Virtue," opening to ill-deserved light business.

The theme was delicately yet most impressively handled by a thoroughly competent co. The County Sheriff July 11.

The Mighty Hag Shows July 13, with the Robinson Circus later in the month, and two others reported casting their eyes hitherward.

K. O. TAPLEY.

SAN FRANCISCO

The Columbia Theater had the All-Star Players in "Trifling With Tomorrow," the new play by Frank Mendel. "Fine Feathers" follows.

"The Case of Becky" was the bill at the Alhambra week of July 5. July 13 week Miss Barricade and Thurston Hall are seen in "The Runaway."

Nat Goodwin's last week at the Court in "Never Say Die" ended July 12. Commencing July 13, Miss Agatha in repertory.

Vaudeville has been created such a furor at the Pacific on films.

The Orpheum had an excellent bill July 8, including "Beauty in Skin Deep," Yvette Krammer and Morton, Charles Fule and Fred Munier, Harry Lewis, and Boris Wilson and co.

The Empress offered Frank Merrett, the California Boy, John T. Davis, Torrell's Dogs, Marie Stoddard, Five Musical Lancers and Shock, D'Arville and Dutton.

Fantasia presented Agnes Mohr and Monsieur Mockersdorf, Daisy Harcourt, Neil Trio, Salt Bush Bill, and monodrama by Mr. Davis.

A. T. BARNETT.

MONTREAL

The stock at the Orpheum produced "Nobody's Widow" July 6-11, and gave an extremely good performance. Of course, the bulk of the week falls largely on Lillian Kemble as Roxanna, and Charles Mackay as the Duke of Moreland, and both did capital work. Helen Robertson as Betty Clayton is also to be credited with a clever characterization. July 12-13.

Reed's Monday.

The stock at the Empire presented "A Woman of Mercy." The co. has been strengthened by the addition of Anne Caird, who appears in the ingenue role.

Emma Reeds co., at the Grand, presented The Danites.

CALGARY

The Calgary Industrial Exhibition June 29-July 4 was very successful, the attendance being over one hundred thousand.

Fantasia June 29-July 4 had a good bill, headed by Carter, the mysterious, in an exhibition of magic and a spectacular act, "The Lion's Bride." Helen and Bert made a big hit with a neat singing, dancing, and talking act.

Other good acts were Nadie, the Physical Culture Girl, and Bob and Howard and co. in a laughable sketch. "There were the Happy Days." Three performances a day had to be given to accommodate the crowds.

GEOFFREY FORBES.

MARRIED

Carlson Sebastian and Dorothy Beutler, who are appearing in modern dances at the Jardin de Danse, atop the New York Theater, have announced their marriage, which took place at Hoboken on April 30.

After procuring a special dispensation to wed before the expiration of five days, Miss Florence Deane, Ohio, was married at Appling, Wis., July 2, to Norman Dixon, New York theatrical man, visiting Appling on a business trip. The ceremony was performed by Judge Krohn.

May Kinder Antley, formerly an American actress, the widow of Henry Jacob Delaray Antley, the English actor, was married in London on July 8 to Shirley Falcke, a son of an art dealer. Mrs. May Kinder went to London in 1907, making her debut as one of the twins in "Peter Pan." She appeared later in musical comedy.

DEATHS

HENRY HARMON SHELLEY, son of Nathan Shelley and grandson of F. T. Barnum, the circus owner, died July 7 in Maine. At the death of Mr. Barnum, Mr. Shelley inherited a large part of his fortune.

Mrs. E. WILLIAMS, the aunt of Mrs. Stuart Robinson, died recently at Kingston, Ont., at the age of eighty-one. She had traveled many years with Mrs. Robinson. The burial took place at Hamilton, Ont.

JOHN WALSH, a vaudeville actor, died at a hotel in New Britain Conn., July 2, of apoplexy. He was appearing with his son at a theater there. He was sixty years old, and had been on the stage over forty years.

WILLIAM SCHUYLER, author, editor, and composer, and principal of the McKinley High School of St. Louis, and a connection of the Schuyler family of this city, died at the home of his brother, Mr. Roswell Schuyler, at Nyack, N. Y., on July 7, at the age of fifty-nine.

PATENTS

If you have an invention which you wish to patent you can write fully and freely to Munn & Co. for advice in regard to the best way of obtaining protection. Please send sketches or a model of your invention and a description of the device, explaining its operation.

All communications are strictly confidential. Our vast practice, extending over a period of nearly seventy years, enables us in many cases to advise in regard to patentability without any expense to the client. Our Hand-Book on Patents is sent free on request. This explains our methods, terms, etc., in regard to Patents, Trade Marks, Copyrights, etc.

All patents secured through us are described without cost to the patentee in the Scientific American.

MUNN & COMPANY, Solicitors of Patents
361 Broadway, New York and 625 F St., Washington, D.C.

MANAGERS AND AGENTS

UNITED SCENIC ARTISTS' ASSN., Inc.

247 WEST 34th STREET, NEW YORK CITY

Announces it now has an exclusive Booking Agency for Scenic Artists (members) at the above address. MANAGERS will find it to their advantage to come to this Association for Artists and Assistants for Scenic Studios, Stock Theaters, Moving Picture Studios, etc. Call, write or phone to Booking Department, United Scenic Artists' Association, 247 West 34th St., New York City. Telephone 8735 Greeley.

LADIES, DON'T WORRY!

We Can Clean Your Gown in Five Hours if You Need It

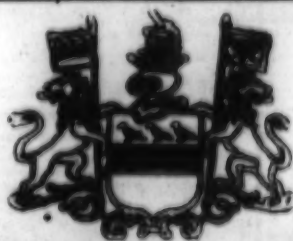
SCHWARZ & FORGER

CLEANERS OF FINE GOWNS

704 Eighth Avenue, near 44th Street, New York. Phone, 4134 Bryam
13 BRANCH STORES IN NEW YORK CITY

PLAYS

For STOCK, REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD. Books for home
Amateur, Home, Paper, Company, John Books, Catalogue
FREE! FREE! FREE!
SAMUEL FRENCH, 28 West 30th Street, New York



Van Horn & Son

Phila., Penna. Established 1889

Theatrical Costumes

Stock Companies and Productions Our Specialty



MILLER COSTUMIER

236 So. 11th St.
Philadelphia, Pa.

Theatre For Lease

In middle west city of 90,000 population. Highest grade house in town, advantageously located. Seating capacity, 1512. Address Theatre, care Dramatic Mirror.

SCENIC ARTIST

Position open for first class artist and assistants in one of New York's largest Studios. State experience, salary, etc., in first letter.
Box X, DRAMATIC MIRROR.

WANTED

Green Baise Stage Carpet
Please state price and size.
Sidney R. Ellis - 1403 Broadway

MISS ISABELLA HARTZ, well known as a lyric singer, and daughter of Madame Krollin Hartz, of 143 West Ninety-first Street, died in West Englewood, N. J., after a prolonged illness on June 28. Miss Hartz made her debut as a singer under the management of Heinrich Grieder in "The Gypsy Baron." She also appeared in "Amazilia" and other productions with success. Miss Hartz was the author of several musical compositions, among them "La France" waltz and the "Fango Chinchilla." WILLIAM J. McALLISTER, better known as "Billy McAllister, the Minstrel Man," died July 4, at his home at Averill Park, near Troy. He was seventy-one years old. Mr. McAllister was a noted end man, and appeared with many old-time minstrel organizations. He retired from the stage nineteen years ago, and engaged in the bill posting business. Of late years he has been president of the Troy Bill Posting Company and treasurer of the New York State Bill Posters' Association.

BUSINESS DIRECTORY

SAFES. CASH WITH ORDER.

12 Cents per copy. Cash, single copies.
\$1.75 per copy. Cash, 25 copies.
\$5.00 per copy. Cash, 100 copies.
Single copies. No double column space.

SCENERY

THE NEW YORK STUDIOS
FOR THEATERS AND HALLS
We have the Manager of the New York
Vaudeville Studios.
Office, Times Building,
4th and Broadway,
New York, N. Y.

H. ARMSTRONG & SONS,
Albert E. Armstrong, Paul G. Armstrong,
Scenic Artists.
Studio 240-251 N. Front St., Columbus, Ohio.
The oldest and best studio in America. Scenic
Artists for Productions. Orders from and Vaudeville.
First-class work guaranteed at reasonable rates.

ROSMAN & LANDIS CO., Great Scenic
Painting Studios, Main Office, 417-
419 N. Clinton Street, Chicago, Ill.
First-class scenery at reasonable prices.
One thousand of Theaters and Halls
in the United States using our scenery.

THE O. E. STORY SCENIC CO., INC.
(Hartford, Conn., Boston, Mass.)—The best
of trunk scenery. Drop curtains and pre-lu-
mines. Acoustic curtains. Constructed and
stage supplies. Send for catalogue.

SAMUEL FRIEDMAN, Contractor and
Builder of Scenery, Office and Shop,
417 N. 54th St., New York. Telephone
1155 Plaza.

HOWARD TUTTLE, Scenic Artist,
Contractor for all Stage Supplies, Acoustic
Curtains, etc.
1800 Centre St., Milwaukee, Wis.

COSTUMES, WIGS, ETC.

WIGS—Paris Ton, 75c.; Tour, \$2.00; Crap-
ple, \$3.00; Negro, 50c.; Bonnets, \$1.00, \$2.00,
\$3.00; Characters and Cost, \$2.50; Gown, \$2.00;
\$3.00; Ladies' Dress, \$5.00; Old Maid,
\$5.00. Sewing Supply House, Decatur, Ill.

TOUPERS AND TOUPERS LIQUID—
Everett's Touper Liquid superior to spirit gum,
sold by druggists and acrobats. Price by
mail, 50c. bottle; Touper's specialty, Solomon,
120 5th Ave., New York City.

LITHOGRAPHERS AND PRINTERS

THE STROBRIDGE LITHOGRAPH-
ING CO. (Chicago)—New York City
Times Building, Times Square, HIGH-CLASS
THEATRICAL AND CIRCUS PRINTING.

THEATRICAL PROPERTIES

SINGLE STUDIOS, 225 West 30th
Street, New York. Theatrical Properties
and Stage Accessories. Telephone, 780 Chelsea.

STEIN'S MAKE-UP

TOOTH BRUSH.
To Cover Up Teeth, 25c. Bottle.
SOLD EVERYWHERE.

TRIXIE FRIGANZA'S AGENCY

MUSICAL AND DRAMATIC

Successor to Chas. A. Goettler, Inc., Heidleberg Bldg.

Address all communications to R. W. EBERHARD

Broadway and 42nd Street, New York City

'Phone 5790 Bryant

BELASCO'S NEW FIND

Ottola NeSmith is "An Army Girl" and Well Remembered Out West

OMAHA, Neb. (Special).—The announcement that Miss Ottola NeSmith has been engaged by David Belasco to appear in "The Vanishing Bride" created a good deal of interest here. Miss NeSmith has many friends in Omaha. She was at Fort Omaha four years when her father, Captain NeSmith, was stationed there. In the four years since her residence there she has visited here at the home of Miss Alice Hoyal Switzer and also played here a short time with the Woodward Stock company. She began in stock four years ago in San Diego when her parents were transferred there. Then she played in stock in Los Angeles, Kansas City, and Washington. She has been this last season with the Fulton Players in Lancaster, Pa. Miss NeSmith's jump to Broadway is a surprise to some of her friends, but others are saying, "I told you so." She had no regular dramatic training, but she comes naturally to her gift. Her mother was an actress before her marriage and her father also did some professional theatrical work before joining the army.

TO COLLABORATE

Michael Morton to Join Hands with Dario Nicodemus—Frohman to Take Output

Charles Frohman recently contracted for the joint services of Dario Nicodemus, the popular Parisian playwright, who is best known for his adaptation of "Raffles" for the French stage, and Michael Morton, author of "The Yellow Ticket." They will collaborate upon a series of plays for production in this country and England. The international combination came about as a result of the plans to produce "The Yellow Ticket" in London and Paris in the fall. Mr. Nicodemus was engaged by Mr. Frohman to make the French adaptation. Upon discussing details of the production in London the playwrights learned that they held similar views on dramatic art, whereupon Mr. Frohman was quick to seize the opportunity, and agree to take the products of their combined pens.

NEW SEASON NOTES

The first attraction of the new season at William A. Brady's Playhouse will be "Sylvia Runs Away," a comedy of American life by Robert Housum, dramatic editor of the Cleveland Leader. The play was "tried out" in the late Spring with results that were highly satisfactory to the management. Robert Housum is to resume his tour under the William A. Brady direction early in October. These have grown more and more profitable year by year.

De Wolf Hopper's season in five of the Gilbert and Sullivan operas will begin in Denver in early September, with engagements to follow immediately in Salt Lake City and San Francisco. This year's addition to the Hopper repertoire is "The Yeoman of the Guard," and the pieces retained from last season are "The Mikado," "Patience," "Iolanthe," and "H. M. S. Pinafore." The organization will travel to California and back by special train.

The new season at the Gaiety Theater will open on Monday, Aug. 31, when Messrs. Elaw and Branger, in association with Mr. Joseph Brooks, will present, for the first time here, "Cordelia Bloomer," a new American comedy in four acts by George Randolph Chester and Lillian Chester. The company will include Burr McIntosh, Louise Bremer, Harry C. Brown, Jane Gray, Samuel J. Burton, William Phelps, Joan Temple, Edward Poland, Mabel Norton, Howard Truesdell, Lillian Lawrence, Junius Matthews, Raymond Walburn, and Grace Marjorie.

Rehearsals of the company which will present "A Pair of Sixes" in the Cort Theater, Chicago, Aug. 9, began at the Longacre Theater on Monday, under the direction of Edgar MacGregor. The Chicago cast, headed by Frank McIntyre, who is to play the role created here by Hale Hamilton, includes Joseph Kilgour, Sam Hardy, Oss Waldrop, Elizabeth Nelson, Louis Emery, Harold Jarrett, Jack Raffael, and Elmer H. Brown.

The Western company of "A Pair of Sixes," which is scheduled to open the first week in September, will begin rehearsals early next month. Paul Nicholson and Miss Norton have already been engaged for this company for the parts of the butler and slave, respectively.

MARY RYAN IN "HOUSE OF GLASS"

Mary Ryan has been engaged by Cohen and Harris to create the principal feminine role in "The House of Glass," a comedy by Max Marcin, which they are to produce late in September.

MISS ANGLIN IN CLASSICS

To Present Greek Dramas at University of California During Summer of 1915

BERKELEY, CAL., July 14.—The University of California is making extensive plans for its next year's Summer session, which will include the production by Margaret Anglin and company of at least four Greek dramas. As the session is to be held during the Panama-Pacific Exposition, accommodations will be made for large audiences. Miss Anglin contemplates a trip to Greece soon for the purpose of studying the ancient costumes and effects. Professor William Dailam Arns, head of the dramatic department at the University, is already in Greece interviewing the professors in the university at Athens and visiting the scenes mentioned in the old Greek plays. While at one time it was announced that "Medea" would be Miss Anglin's only offering for next Summer, it is now certain that there will be at least four dramas presented, and that "Electra," "Antigone," and "Prometheus" will be the others. "Medea" will be presented in July, and "Electra" probably a month later.

HENRY ARTHUR JONES HERE

English Dramatist Arrives Incognito to Place a New Play

Henry Arthur Jones, the English dramatist, arrived in New York July 8 on the *Albatross*. Mr. Jones's name was not on the passenger list. He placed a new play with Melvyn and Company, in which Margaret Livingston is to play the leading role. Mr. Jones returned to England on the *Olympic* Saturday, July 11.

ZIEGFELD'S WINTER REVUE

To Produce First Winter Revue Next Autumn—Frank Tinney to Be in Cast

Florenz Ziegfeld, Jr., is completing arrangements for the production in New York next Autumn of the first annual winter revue under his management. Frank Tinney, who is under contract with Mr. Ziegfeld, will be the chief comedian. With this production launched here, Mr. Ziegfeld expects to go to London to present a revue, after which he will superintend the production of a drama here.

LAMBS PERFORM AT LARCHMONT

Two performances by the Lambs are the features of the annual race week festivities of the Larchmont Yacht Club which began Saturday, July 11. The Lambs trilled about in a minstrel show last Sunday night. To-morrow night, however, they will turn to the "legit" presenting "The Double Cross." Among the names on the programme are Raymond Hitchcock, Donald Brian, Leon Errol, Edwin Stevens, Lawrence D'O'Leary, Arthur Deacon, and Charles E. Evans.

COBURN PLAYERS AT COLUMBIA UNIV.

The Coburn Players will begin a week's engagement in out-door performances of classic plays at Columbia University, Monday evening, July 27. This marks the fifth annual appearance of this company at the Summer session. The repertoire of the week includes "Hamlet," "The Merchant of Venice," "As You Like It," and "The Merry Wives of Windsor," of Shakespeare; "Iphigenia in Tauris," of Euripides, and "Jeanne d'Arc," "The Canterbury Pilgrims," and "Sanctuary," by Percy Mackaye.

GAMUT CLUB OPENING

The Gamut Club celebrated the opening of the new tea rooms and roof-garden atop of the clubhouse at 69 West Forty-sixth Street last week. Now that the rehearsal period is approaching, special arrangements have been made for the comfort of the professional members of the club who will find the new room just what they have been most in need of. As soon as the weather permits, the roof-garden will be appropriately decorated and opened with a special entertainment.

PLANS FOR "THE DUMMY"

James C. Duff has returned from London, where he has been negotiating for a production of "The Dummy," in which he is interested. The first road company of the comedy will shortly be sent out, with Frank Campana in the role of the gambler, Spider Hart, and George Mack as the boy detective, Barney Cook.

ALICE KAUSER RECOVERED

Miss Alice Kauser, the play broker, has entirely recovered from her recent operation, and is back to her office again full of renewed vigor.

NOW BOOKING 1914-15

Griffin Circuit of One Nighters through Canada

60 of the best houses in the best towns. Can give small jumps East, West, North or South.

Direct Booking Agent, PETER F. GRIFFIN, Griffin Theatre Bldg., Toronto, Canada

NEW YORK THEATERS

New Amsterdam

Matinees, Wednesday and Saturday, 2:30.
ELAW & BRANGER, Managers

ZIEGFELD FOLLIES

In the Aerial Gardens atop theatre
Even. 9:30

ZIEGFELD DANSE DE FOLLIES

GEO. M. COHAN'S

Theatre, 8'way & 43d St.
Phone 393 Bryant.
ELAW & BRANGER, Managers
Even. 8:15; Matinees, Wed. and Sat., 2:15
A. H. Woods offers

POTASH & PERLMUTTER

An up-to-date garment, in three pieces, founded on the famous stories from the Saturday Evening Post, by Montague Glass.

LONGACRE

Matinees at 2:30, Wednesday and Saturday.

The Laughing Hit of the Century

A PAIR of SIXES

EDWARD REPLY'S Upreviously Funny Farce

WINTER GARDEN

8'way and 43d St. Phone 3930 Columbus.
Even. 8:00. Mat. Tues., Thurs. and Sat., 2:00

The Passing Show of 1914

Phone 2264
Bryant
Matinees Tuesday and Saturday 2:30.
Seventh Month
of the Miraculous Romance

KITTY MACKAY

39th St. Theatre near 8'way. Phone 414 Bryant. Even. 8:00. Mat. Wed. & Sat. 2:00.

Too Many Cooks

By FRANK CRAVEN

UNIQUE THEATER AT HOOD RIVER, ORE.

Hood River, Ore., July 15.—A unique theater has been constructed at Hood River, Ore., in connection with the Horticultural Chautauqua. It is a permanent structure and seats 1,000 persons. The canopy of the stage is a cluster of large-leaved maples. On the night of July 4 local singers, under the direction of J. A. Rapping, of Portland, presented "The Mikado." JOHN F. LOMAS.

DIPPEL FORMING COMIC OPERA CO.

Andreas Dippel, the impresario and director of the Chicago Opera company, is in Berlin, organizing a comic opera company for New York. Though he has heard a number of singers, he has given no announcements as to who will compose his company.

IMMEDIATE NEED!

—FOR PLAYERS

When You Want Players

—at once grab a phone, call

PACKARD THEATRICAL EXCHANGE

It's the short cut. The right Player, without a crowd in your office.

Our phone is:

BRYANT

1773

1774

7884

EVERY WEEK

THE DRAMATIC MIRROR can be sent you by mail or by express, if you pay a subscription, delivered by the U. S. Mail.

FOR 3 MONTHS

We will send THE DRAMATIC MIRROR to you for \$1.00, one year, \$4.00, or Canada, \$5.00, and Europe, \$5.50, including foreign postage.

TO INTRODUCE

THE DRAMATIC MIRROR to new subscribers, never before on our books, we will send the paper for three months for 50c. To Canada the price is 75c.

THE DRAMATIC MIRROR

Covers the fields of Drama, Vaudeville and Motion Pictures; complete news, reviews, gossip, dates ahead, and the latest illuminations of the entertainment world.

Remember, our introductory 50c offer is only to new subscribers.

THE DRAMATIC MIRROR COMPANY
345 West 42nd Street, New York



FOUNDED IN 1891

POLI: Washington, D. C.

THE SECRETARY, Room 141, Carnegie Hall, New York

April 1st when Madame Blanche Arrai, 500 Fifth Avenue, offers to present it by so simple a process as tea?

A high-grade playhouse with a seating capacity of 1,512 in a Middle West town of 50,000, under the leadership of a woman, will be addressed under the banner "At The Movies."

McKean and Robbins 11 Fulton Street, New York, authorize Tia Minson to offer a free sample of Alheline, a wonderful medium for the education of the public.

The Wisconsin Seating Company maintains its record in providing theaters with their unequalled product. They have now added to the many of their theaters already equipped with their famous seating the new and improved chairs known as Commercial Square, Brooklyn. Six hundred chairs of wood and steel construction, different in design from any other and very beautiful in appearance, will be the comfort of the patrons of the Commercial Square Theater.

Representative of the Wisconsin Seating Company, H. J. Anley, is alert and prompt when it comes to equipping theaters with the best seats in the

Daly, Alfred R. Dalry, John

Agents: { Mack Trunk Co.
103 So. Main St., Memphis, Tenn.
Victor Trunk Co.
74 Ellis St., San Francisco



VAUDEVILLE



Belle Baker and the Palace Theater Rag Conflict—Harry Houdini's Showmanship

Joan Sawyer is still dancing delightfully with Nigel Barrie in modern dances and creating some pretty stage pictures with "In the Shadows," assisted by Bessie Dixon. She again introduced the Congo Tango—which she used to do with John Jarrett—into her repertoire and appeared for the Var-souviens in a fetching pink gown and filmy hat of lace and rosebuds.

Hines and Fox Reunite

Harry Hines and George Fox, reunited once more, were seen in their piano-song turn. Hines is doing a new "nance" policeman number, "Fairlyland Police," a rather poor successor to his "Oh, For the Life of a Fireman!"

Hines and Fox still finish with "The Devil's Rag." Their act could easily be quickened with better songs.

"The Aurora of Light" is a Jesse L. Lasky posing act—a sort of sequel to "The Three Beautiful Types." Here a young woman—attired, according to the programme, "in rainbows," but literally in a union suit, stands upon a sort of pedestal in the middle of a white curtain while stereopticon designs are thrown upon her. But even the stereopticon couldn't make the plump Miss Aurora look like Joan of Arc at the stake.

Just now the union suit is rather popular. Three ladies of last week's bills disported themselves in 'em.

An Able Ventriloquist

Marshall Montgomery is a ventriloquist who is really entertaining. Usually we can't repress a shudder at the mere idea of feminine impersonators, Hebrew comedians, tumbling clowns and ventriloquists, but Montgomery is excellent. There's real humor—and some of it is actually new—in the way the life-like dummy seems to talk and whisper to Montgomery, while the entertainer is eating and drinking. Montgomery certainly can "throw" his voice, but the feminine plant who does a duet with

MISS LAURA GURRITH. This Week She Returned to the American Stage at the New Brighton Theater.

the dummy from a stage box isn't entirely necessary. Plants are the last resort to bolster up weak acts.

"The Boy Next Door," offered by George Felix and the Barry Girls, is quite antique. Felix plays an eccentric acting youth, who is mistaken by the girls for a relative due to arrive by train. Among other things, Felix gets his hand caught in the neck of a wine decanter. Later he throws some of the wine upon his head after the manner of a tonsorial artist. Finally he tosses an imaginary object into the wings and a bell rings. It is about time that these things should be relegated to the Old Joker's Home.

Houdini and the "Water Torture Cell"

Harry Houdini is a showman of the old school. He doesn't overlook a single detail which may add the-atric effectiveness to his act.

For his return to the American variety stage at the Victoria, Houdini revived "The Water Torture Cell" with brand new trappings. The name itself is the handcuff king's first touch of spectacular show-manship.

Houdini adds a touch here and there. He summons a "committee" of a dozen or so from the audience to examine his paraphernalia. First, he entertains the committee—and the audience—with the turban trick, in which a long white strip of cloth is apparently cut in two and a second later found to be intact. Then Houdini announces the "water torture cell," generously conceding that he doesn't have supernatural aid, explains the danger he runs in the feat, and notes that he is No. 13 on the programme. "Accidents always happen," he comments as a suspense inciter, "when they're not expected."

Then he retires to attire himself in a bathing suit, while his assistants, picturesquely garbed in rubber coats, fill the "torture cell" to the brim with water. The "cell," or oblong box, is of glass, surrounded by bands of iron, held by padlocks. Houdini's feet are pilloried and locked in the heavy cover, and he is lowered head downward into the "cell." The water splashes over the floor, the cover locks are snapped into place, and the cabinet is drawn over the box and its prisoner. Heavy golden curtains hide the "cell" from view.

Creating Dramatic Suspense

Through slits in the hangings, a guard watches into the cabinet. Behind him stands another with a watch in one hand and an axe in the other. A few seconds pass. The curtains flutter a bit and Houdini steps into view. The box is still locked and filled with water.

Houdini knows how to put the punch into his act. This week he is "walking through a brick wall." If (Continued on page 18.)



MISS CARMELITTA FERRER, Spanish Dancer Who Recently Made Her American Debut.

SYNCOATED musketry rattled across the Palace Theater battlefield. Ragtime artillery crashed. Song pluggers to right of us and song pluggers to left of us volleyed and thundered.

But, laying aside all levity, Belle Baker really scored and scored solidly in five brand new songs by the prolific Irving Berlin. She got a warm welcome when she first appeared in a pink gown, with a black six-leaf velvet blossom of sunflower proportions attached to her belt. "Follow the Crowd" was the inaugural song, and proved to be advice—set to music—about joining the tango fans on their way to the dansants.

New Berlin Songs

Then Miss Baker hastened back to do her new comic "wop" song, "Come Back, Antonio," the plaint of Tony's wife because he

"Takes the sun,
Makes the run,
To Mexico."

Tony had felt the military call, but his better half trembled for fear he would lose a hand and become disqualified as a shoe-shining expert. Anyway, the song registered strongly.

For her third number, Miss Baker knelt upon a little gilded chair, close to the footlights, and related a sentimental lyric of a wedding and the old folks' advice to the bridegroom, "Treat Her Like a Baby." This is rather sapient and sugary—the weakest of the five rags—but it soon gave way to "I Want To Go Back to the Farm," the plea of a person who longs for the simple life again.

"I miss the rooster,
The one that custer,
Wake me up at 4 A.M."

As a finale, the songstress gave an odd and amusing little Yiddish number, "Mr. Rosenthal."

Two of her new songs—the Italian and Jewish rags—have real elements of humor. And Miss Baker knows how to put them across with the force of an upper-cut.

Ruth Royce

Ruth Royce went back to her emphatic cabaret style of forcing a rag over. "It's Celebration Day in Tennessee," "The High Cost of Lovin'," "If That's Your Idea of a Wonderful Time, Take Me Home," and "He's a Devil in His Own Home Town" comprise her quartet of songs.

Miss Royce deserves note for realising one thing at least. She puts every word over clearly. Points are apparent which never appear with most other singers. Consequently she gets the laugh—if the laugh is in the song itself.



MISS SOPHIE BARNARD, One of the Popular Vocalists of the Two-a-Day.



MR. HUGH D. McINTOSH.

THE WEEK IN REVIEW

(Continued from page 17.)

You doubt it, you are at liberty to bring along your own wall and test him.

Fannie Brice Returns

"The effervescent, the quaint and original," comments the Victoria programme of Fannie Brice.

The comedienne slipped into view attired in white and conceded vocally that "If I Had Someone Like You at Home, I Wouldn't Want to Go Out." Then she slowed up her specialty with that recent over-sentimental effusion, "I Can't Believe You Really Love Me, It's Like a Wonderful Dream." The monkey romance of Congo Land, "Abadabad," started things going livelier and Miss Brice got to her audience when she returned in her famous striped dress to do "Pol-De-Nol-Nol" and her ingenious travesty.

Miss Brice's selection of numbers couldn't be called wholly happy. It is hard to get good songs, but the comedienne should avoid sentimental lyrics.

"Nonette" is a singing violinist who performs in the spot before velvet curtains while an accompanist and a baby grand lurk in the shadows. Violin in hand, she ballads the question, "Why Should We Say Goodbye?" over the footlights and then plays a bit upon the violin. While she changes costumes, the pianist runs a rag number. Then "Nonette" hurried back—looking her best in a gown of many lace bounces—to sing "Just for To-Night," a sentimental lament which just now is being forced considerably. After the pianist bridges over another costume change, "Nonette" does a violin number in gypsy garb.

The Tumbling Clown

The acrobatic comiques are in our busy midst again. Martinetti and Sylvester are reviving the "bumpity bumps" style of comedy at the Victoria. One works as a straight terrorist, the other—in clown makeup—tumbles over the chairs, almost collapses across the footlights upon the corner and walks nonchalantly off the edge of a table.

Helahan, the coy feminine impersonator, fourth week at the Victoria.

FREDERICK JAMES SMITH.

AL SHEAN IN ELABORATE ACT

Al Shean and the Four Marx Brothers will head a vaudeville act of sixteen people which will play United and Orpheum time next season. The vaudeville act will have both Al Shean and Julius Marx in Dutch comedy roles. Baba Shepard, Katherine Fleming, Marigo Gano, Jack Lamie, and Henry Rudolph have already been engaged for the offering.

Cecilia Loftus arrived in England on the Olympic on June 27. She will probably shortly be seen at the London Coliseum.

COMING HEADLINERS

Week of July 20.—Palace, Joan Sawyer, Adelaide and Hughes; Victoria, Harry Houdini, French and Elia, Clara Inge; New Brighton, Henry Dixey and Marie Nordstrom, Cartmell and Harris, "Colonial Days," Brighton Beach Music Hall, Higgins and Wittle, Morton and Glass, Louise Brunelle, Henderson's, Nellie V. Nichols, Jefferson de Angella, Chick Sala, Ben Welch.

Week of July 27.—Victoria, Harry Houdini, Winona Winter, Brighton Beach Music Hall, Ruth Royce, Henderson's, Nat Willis, New Brighton, Edwards Davis and company, Eddie Foy and family, Two Fords.

HUGH D. McINTOSH TO INVADE NEW YORK CITY

Australian Manager Plans to Add Theater Here to His Round-the-World Chain

Hugh D. McIntosh, the Australian vaudeville magnate, plans to add New York to his round-the-world variety circuit. Already negotiations are pending for a theater in this city.

Mr. McIntosh has been in New York for weeks looking over the situation and booking artists for his tour. To THE MIRROR he made the statement that he plans to enter the American field of vaudeville.

In making his first announcement of invading New York, Mr. McIntosh said: "Negotiations have been entered into and are now pending for a big theater in this city. I shall have a half interest in the house. The theater is now playing motion pictures, but it will present vaudeville if my negotiations go through."

The magnate told the name of the theater in confidence, but he gave THE MIRROR permission to say that it is considered one of the finest motion picture structures in the world and would, in his opinion, make an ideal vaudeville house.

Negotiating for London Theater

"I am negotiating, too, for a theater in the West End of London, where I will present acts for four weeks," continued Mr. McIntosh. "The London house will make one of the last links in my world chain of theaters. At present I can provide an artist with twenty weeks in Australia, from six weeks to three months in India and from six to twelve weeks in Africa. An artist leaving America goes to Australia, via Honolulu, plays through the Richards houses, goes to India, crosses to Africa, and goes thence to London and finally back to New York."

Conditions in Australia are ideal for the performer. If successful he can play from six to eight or ten weeks in a town. There are but eight performances weekly, six night shows and Wednesday and Saturday matinees. An artist is certain of twenty weeks, since I have nine theaters. Seven more are in course of construction."

McIntosh's Remarkable Career

Mr. McIntosh has made himself a vital factor in the world of vaudeville. To-day he controls the chain of Harry Richards's Tivoli theaters in the Antipodes, and, through his affiliations with the Bandman East India circuit and the South African Amalgamated Theater Trust, is able to practically book an act around the world.

Mr. McIntosh is but thirty-seven years old. His career reads like a romance. He was born in Sydney, New South Wales, Australia. At the age of eight he ran away from home and became a mine boy in the silver mines at Broken Hill. Gradually he drifted from newsboy, milkman, navy, farm hand, woodcutter, and boundary rider to musical comedy as a chorister and "super" at Melbourne. He went back to Sydney, became an attendant in a swimming bath and ultimately entered the catering business. In North Sydney he combined catering with boxing instruction and physical culture work. The business grew and he became prominent in cycling, being chosen president of the Australian Cycling Union. Meanwhile his catering business absorbed five other firms. He finally sold out and six months later put on at Sydney the fight between Tommy Burns and Bill Squires. Next he arranged and refereed the famous Johnson-Burns championship battle at Sydney. The picture rights for England brought him \$125,000, and he toured the United States and Canada, lecturing for forty weeks at \$750 weekly. Then he returned to Australia and ran the great boxing stadium for five years. At that time Mr. McIntosh started the vaudeville world by purchasing the Richards Tivoli

Circuit for \$500,000. Thirty years of labor have made Mr. McIntosh a millionaire. To-day he is governing director and holds controlling stock in seven companies, with a combined capital close to two million dollars. He owns a palatial home in Sydney and another in Melbourne.

Keen Business Man

The manager is a keen business man. He talks straight from the shoulder and does not mince words. Mr. McIntosh prides himself on one thing alone—that his word is his word. His one recreation is boxing, and during his stay in New York he has found time every afternoon to box with Jimmy Britt.

Mr. McIntosh is now devoting all his energies—and he is something of a human dynamo—to perfecting his round-the-world tour. He will sail on Saturday on the *Imperator*, but he will permanently retain his present offices in the Strand Theater building. J. D. Williams, who is an expert on the subject of motion pictures as well as vaudeville, will remain in charge for Mr. McIntosh.

World Tour Aid to Artist

The magnate believes that the world tour is invaluable to the vaudeville performer. "Let us say that an artist has temporarily exhausted his value on the 'big time' in this country," said Mr. McIntosh. "He must, of course, live, and the small time—with its effect to his prestige—alone remains. The world tour gives him a new field. At the same time it will broaden and develop him, returning him to America transformed."

Mr. McIntosh commented a bit upon American vaudeville conditions. "Salaries are entirely too high," he declared emphatically, "and they are still growing." There is but little difference, he said, between American and Australian audiences. "The act is the thing the world over. Good management will increase the profits, but there will be no profits without the act."

He cited the tremendous success of Ada Reeve in Australia. "I consider her to be the greatest vaudeville artist in the world. She holds all records in Africa and Australia, and her success in England, too, was remarkable. She has a beautiful voice, was a favorite as principal boy in pantomime, and is a splendid actress. Indeed, she is a genius of song characterization. Her offering runs thirty-five minutes, and she gives twelve songs—ballads, comic rags and character songs—in rapid succession, vivifying the underlying story of each with her remarkable acting and voice."

Ada Reeve's Popularity

Miss Reeve opened in Melbourne on April 11. Roughly speaking, she is receiving \$3,000 a week during her Australian tour. She heads her own company, is playing everywhere in opposition to Harry Lauder, and, through her tremendous popularity, is beating him in receipts.

Mr. McIntosh commented upon the success of Americans in Australia. W. C. Fields, the juggler; the Two Bobs, the rag duo; Waterbury Brothers and Tenney, and the Five Merry Youngsters are among the favorites from this country now playing in the Antipodes.

Mr. McIntosh is going to bring Lady Constance Stewart-Richardson to Australia. He has closed contracts with a number of American vaudeville artists, but he will make no announcement of their names for the present. Just now he is strongly interested in motion pictures and is exploiting feature films in the Antipodes. He has just acquired the Australian rights to "Cabrila."

BOOKED BY STOKER AND BIERBAUER

The Haywood-Stafford company has been routed over the Orpheum time by Stoker and Bierbauer. They open in San Francisco on Aug. 16.

Stoker and Bierbauer have also booked the Alco Trio for the Orpheum tour. They begin their season at Sioux City on Aug. 23.

MISS LEVIN VACATIONING

Frances Levin, Alf T. Wilton's secretary, is vacationing in Rochester for two weeks.

ENGLISH VARIETY NEWS

Nora Bayes Leaves Ravus—Helena Frederick on the Continent

LONDON, ENGLAND (Special).—Nora Bayes retires from "The Merry-Go-Round" at the Empire this Saturday night.

Helena Frederick, through the courtesy of the Rufe Naylor Agency, has postponed her South Africa-Australia tour from July 11 to Oct. 31. This was done to allow her to accept a ten weeks' engagement in Vienna and Budapest, commencing Aug. 17.

Owen McOlveney, in his protean scene, "Oliver Twist," is going big at the Palladium.

Juliette Dika made her London debut at the Coliseum this current week.

Fisher and Green have been added to "The Merry-Go-Round" cast at the Empire.

Elsie Janis is still pulling them into the Palace. Her success and popularity are unprecedented.

In spite of the hot wave that has come to town, the halls are playing to capacity.

HOWARD.

TO HAVE NEW SKETCH

Minnie Dupree Will Present New Woolf Playlet in Conjunction with "The Man in Front"

Minnie Dupree has contracted with Edgar Allan Woolf for a new dramatic playlet, which she will use during the coming season in conjunction with her successful vehicle, "The Man in Front," by Alfred Sutro. Mr. Woolf will shortly start work on the new sketch. Sutro's "The Man in Front" is just now being offered at the Grand Guignol in Paris under the title of "Le Tri-angule."

Miss Dupree returned from a brief European trip recently and is resting at her home in Belport, N. Y.

LOUIS HARDT SAILS

Opens on Continent—Coming Back in New Act Early in Spring

Louis Hardt sailed on the *Vaterland* on Tuesday of last week. Hardt recently completed a successful Orpheum tour in his remarkable acrobatic offering and has been playing in the East.

He will open on the Continent in two weeks and is booked for twenty-two weeks. Hardt is preparing a new act—said to be a striking novelty—and he will produce it in London following his Continental tour. Hardt plans to bring the new offering to this country early in the spring.

VACATION ABROAD

Fannie Brice Sails on July 21 for Two Weeks in London and Paris

Fannie Brice will sail on the *Agoutis* on July 21 for a two weeks' vacation in London and Paris.

Miss Brice is now playing her last week at Morrison's, Rockaway Beach, before sailing. The comedienne, upon her return, will appear in a brand new offering, in which a novelty surprise finish will be the feature.

"CASTLE ROMANCE"

Edgar Allan Woolf Selects Title for Henry E. Dixey's New Vehicle

"Castle Romance" is the title selected by Edgar Allan Woolf for his new playlet, in which Henry E. Dixey and Marie Nordstrom will appear.

"Castle Romance" will have its premiere at the New Brighton Theater on Monday. There will be a cast of five. The sketch will offer Mr. Dixey opportunities for fencing, singing and dancing.

NEW DANCING TEAM

The next dancing team to appear in vaudeville will number Janet McIlwaine and Walter Ross. They tried out an act for the United officials at the Palace one morning last week.

Miss McIlwaine danced for some time last season at the Jardin de Danse and Ross appeared with Ellype Snowden.

SELLS MOTION PICTURE INTERESTS

Edward S. Keller, the booking representative, has sold his interest in the *Empress* and *Classic* motion picture houses on Washington Heights.

Mr. Keller will now devote his entire attention to the production and booking of vaudeville acts.

MR. BIERBAUER VACATIONING

Charles A. Bierbauer, of the booking firm of Stoker and Bierbauer, is spending his summer vacation at his home in Utica.

Mr. Bierbauer motored from New York to Utica. He will return on Aug. 10.

STELLA MAYHEW AT VICTORIA

Stella Mayhew, recently in "High Jinks," will play a two weeks' engagement at the Victoria, opening on Aug. 8.

WILL ROGERS HOME AGAIN

Will Rogers, the Oklahoma cowboy larist specialist, is due to arrive to-day on the *Vaterland*.

Rogers scored in the London Empire revue, "The Merry-Go-Round," but, despite all inducements, was too homesick to remain in England. After turning down a score of offers, he sailed on the *Vaterland*.

Bobby Watson has succeeded Joseph Ratcliffe with Charlie Howard.



THEODORE ROOSEVELT AND HOUDINI.
Snapped on the Emperor Just After "The Handcuff King" Had Demonstrated a Few of His Feats to the ex-President.

BAN ON BLUE SONG

Hold-Over Policy Wins—Palace Doing S. R. O. Business

By WALTER J. KINGSLEY.

STILL the Palace continues to sell out at every performance. This house is the marvel of show business. No matter how hot it may be, the Palace turns away hundreds at every performance.

The Palace has installed a lemonade bar and gives free lemonade to its patrons of both sexes. This is quite a contrast to other theaters, which charge twenty-five cents for a glass of circus lemonade.

I am glad that the Rip Van Winkle song is fast falling into disfavor. This beautiful legend glorified by the genius of Washington Irving and Joseph Jefferson is far too dear a national possession to be cheapened by a song with a double meaning.

In accordance with the policy of the late B. F. Keith, who always kept a watchful eye on the performances in his variety theaters, E. F. Albee, who succeeds him in the control of the Keith Circuit, has forbidden any performers to sing "Who Paid the Rent for Mrs. Rip Van Winkle?" in any of the Keith theaters.

That does not mean only the Palace and the big Brooklyn and Boston theaters, but all the eighty-three playhouses in the Keith Circuit. There has already been warm approval of Mr. Albee's action.

Mr. Albee felt that there could be only bad effects from the presence of such a song on the programme of his theaters. The legend of Rip Van Winkle is a beautiful piece of folklore that has been immortalized for Americans by Washington Irving. To make such a theme the subject for a suggestive song is bound to have its influence on children especially, who might hear the song and then wonder what was meant by it and thus be led into a knowledge of evil they might not otherwise acquire.

Eddie Darling, general booking man for the Keith houses, will sail for home on July 25. He has found several sensational new acts on the Continent.

The hold-over policy at the Palace is panning out. Joan Sawyer, Adelaide and Hughes and Ruth Royce are playing week after week in the European fashion and the paying public approves. Six new acts of the first magnitude back up this trio every week and as the Palace is breaking world's records for business the public must like the new idea.



ABELES TO BE STARRED

Will Appear in Dramatization of Will Payne's "The Memorandum Book"

Edward Abeles will be starred in "The Memorandum Book," a dramatization of Will Payne's short story of a navy newspaper reporter's adventure in a den of underworld desperadoes, when it is presented next season in vaudeville by Jesse L. Lasky and Abe Levy.

Julius Robert Goodman dramatized the story, which appeared in the Metropolitan. Messrs. Lasky and Levy are also combining to present a vaudeville version of the first act of "Iole," under the name of "The Garden of Peaches," in September. The striking peach orchard scene of "Iole" will be used. Announcements of both these productions were first made in THE MIRROR.

One of Mr. Lasky's earliest productions will be "The Society Huda," to be produced early in September with Clark and Bergman featured.

ARTICLES OF INCORPORATION FILED

ALBANY, N. Y., (Special).—Fred F. Proctor, the well-known theatrical manager, filed with the Secretary of State last week articles of incorporation for his various theaters and properties in this State. The list comprises nineteen separate corporations with an aggregate capitalization of \$204,000, which includes theatrical and motion picture enterprises in connection with his five theaters in New York City, three in Troy, three in Albany, and one each in Schenectady, Cohoes, and Fort Chester. The stockholders and directors named are Fred F. Proctor, Fred F. Proctor, Jr., George E. Wallen, and Lester H. Riley, all of New York City.

GABOR W. HENRICH.

CUPID INVADERS JARDIN DE DANSE

Carlos Sebastian and Dorothy Bentley were married on April 26 in Hoboken, although the marriage did not become known until last week, when Mr. Sebastian made the announcement at a dinner he gave at the Knickerbocker Hotel.

Mr. Sebastian met Miss Bentley while he was dancing at Rector's in Chicago. They have been dancing together at the Jardin de Danse for some time.

Yankee Dolly, of the Dolly Sisters, and Harry Fox will be married on Aug. 15 at Long Beach, L. I. The Dolly Sisters have recently been dancing with Mr. Sebastian at the Jardin de Danse and at the Victoria, and previously Miss Dolly was in vaudeville with Mr. Fox.

MAUDE PLUNKETT IN SKETCHES

Maude Plunkett, an Australian actress now visiting in Chicago, plans to enter vaudeville in the Fall under the direction of T. C. Gleason, a Chicago producing manager. Miss Plunkett will be seen in several dramatic plays.

ELSIE FAY RETURNS

Elsie Fay, who has been touring the English halls with her dancing boys, arrived on the George Washington last week.

Miss Fay is a favorite with English variety audiences. Joe Miller, who appears with Miss Fay, came over on the same steamer with the dancer.

BENDIX ORCHESTRA ROUTED

Theodore Bendix and his string quartette are routed for an Orpheum tour, opening at the Temple Theater, Detroit, on July 27. The quartette numbers Arthur Lidenfeld, first violin; Frederic Handie, second violin; Leo Sachs, cello; Theodore Bendix, violin and piano.

MOLLIE WILLIAMS IN VARIETIES

Mollie Williams will step from burlesque to vaudeville next month in a novelty song act by Tommy Gray.

Miss Williams opens on Aug. 10 at Trenton, with a tour of the United time to follow.

COURTNEYS AND MIKE BERNARD

The new team of the Courtney Sisters and Mike Bernard opened at Henderson's Music Hall, Coney Island, this week. Fay and Florence Courtney appear in songs while Mr. Bernard, who recently married Florence Courtney, accompanies them on the piano and pipe organ.

CUNNINGHAM AND MARION RETURN

At Keith's Theater in Boston this week, Cunningham and Marion will play their first date since returning from abroad. Cunningham and Marion sail back on Jan. 18, 1915, booked solid until 1916.

JOHN P. WADE IN SKETCH

John P. Wade, well known through his appearances in "Marion Shelby's Christmas Dinner," is to be presented by the Parlor Producing Company in a new sketch, as yet unnamed, by Edgar Allan Woolf.

ED LE VINE COMING OVER

Ed LeVine, the comedy juggler, will return to American vaudeville next season, booked by Max Hart. LeVine will open in October.

Trixie McCoy opened at Rector's on Monday.

Winning New Friends—Holding the Old Ones

STEPP, GOODRICH AND KING

Duplicating our usual hit this week, at the
Majestic Theatre, Chicago

CARMELITA FERRER

The famous Spanish dancer and Queen of the Castinets

EUROPE'S FAVORITE

Direction of M. S. Benthams

ELIZABETH M. MURRAY

IN VAUDEVILLE

Direction

Alf. T. Wilton

NEXT SEASON

Personal Direction

Mr. Charles Dillingham

TRIXIE FRIGANZA

with Mr. F. BARRETT CARMAN and Mr. "JIMMIE" FOX

Mrs. R. Kates, Comedian

Will be back Xmas

ROSHANARA

Indian and Classic Dances

Address care Thomas Cook, Ludgate Circus, London, England

HUBERT DYER

Featuring the "DYER COMEDY MISS"

(Pursuing back and forth under the rings)

DIRECTION M. S. BENTHAM

FRANK KEENAN

En Route Address Weber & Evans, Palace Theatre Building

GUS VAN

AND

JOE SCHENCK

Pennant-Winning Battery
of Songland

Charlie Ahearn's Big Cycling Company

Direction . . . JENIE JACOBS

JAMES MADISON

1000 BROADWAY, NEW YORK (Phone 417).

M. S. BENTHAM RETURNING

M. S. Benthams will call on the Vaudeville for this country on July 23.

"Rube" Dickinson

will remain in Vaudeville

Direction Max Hart

FRED and MINITA

BRAD

Mrs. C. A. POUCHOT, Palace Bldg., N. Y.

FRED DUPREZ

The International Comedian.

Until October

Care of Geo. Foster, 8 New Coventry St., London, Eng.

THE ORPHEUS SUIT
OF THE
MARTIN ARCO CASH MONEY

FLORANCE MOORE played most of last week at Henderson's despite her physician's orders. She was taken ill at the Palace during the previous week and told that a rest was imperative. Monday matinee's audience at the beach house was so disappointed at the absence of Montgomery and Moore that a hasty appeal was sent to the comedians. An hour later Miss Moore left her bed and was on her way to Coney Island. A remarkable welcome was accorded them in the evening.

Author of
**DRAMATIC and MUSICAL ACTS and
PLAYLETS to order**
Successful Vehicles for Headliners
Address—R. D. No. 2 } Hackensack, N. J.
Phone—686, W. 3 }

SALE, Chico: Palace, N.Y.C.
Sander and Coney Island, N.Y.
19-25.
SAIDON, Singers: Grand Rapids
Park, Grand Rapids.
SALVAGGIO, Leo: Fureyth
Atlanta: Orph., Birmingham.
SAMURIA, Ray: Forest Park
St. Louis, 19-25.
SAWYER, Jean: Palace, N.Y.C.
June 20—Indef.
SCHNEIDER, Brothers: Orph.
19-25.
SEEBACKER, The: Orph., Oak
land 19-25.
SELMAN, Lela: Victoria, N.Y.
C.—Indef.
SEMAUS, Aerial: Schmer Park
19-25.
SIBBELL, Brothers and Mack
Palace, N.Y.C.
SISTO, William: Fureyth, A
lanta, 20-25; Orph., Birmingham,
June 27-Aug. 2.
SLATING, Gloria, Sis: New
Brighton, Brighton Beach, N.Y.
19-25.
SMITH and Campbell: New
Brighton, Brighton Beach, N.Y.
19-25.
SMITH, Gus and Brandon
Victoria, N.Y.C.
STANLEY, Alleen: East End
Park, Memphis: Maj., Chicago
19-25; Temple, Detroit, 37-
Aug. 2.
STAFF, Goodrich and Kings
Chicago, Chicago.
SURAT, Yakaka, Co.: Maj.
19-25.
TENNENT, Florence Co. Co.
Temple, Detroit, 20-25.
THOMSON, Buffalo, 27-Aug. 2.
"To Save Our Girl" New
Brighton, Brighton Beach, N.Y.
TREAT'S Seals: Schmer Park
Montreal.
TRUDA, Harry: Maj., Chicago
19-25; Grand Rapids Park
19-25; Buffalo, 27-Aug. 2.
TUCKER, "The" Victoria's
Rockaway, 20-25.
TURNER, The: Schmer Park
Montreal, 20-25.
VAN Hoven: East End Park
N.Y.C.
VICTORIA, Peer: Victoria, N.Y.
C., 27-Aug. 2.
VINTON, M. and Sister: New
Brighton, Brighton Beach, N.Y.
WARFIELD, Willa Holt
Lyle, Birmingham.
WALLER, Helen Leach, Trio
Victoria, N.Y.C.
WARD, Bell and Ward: Maj.
Chicago.
WARREN and Conley: Mosh
Hall, Brighton Beach, N.Y.
Hall, Dan: Henderson's
Coney Island, N. Y., 20-25.
WERNER, Amora, Truena
Henderson's, Coney Island, N.
Y., 20-25.
WHEBLER and Wilman: Victor
19-25, 27-Aug.
WHITE and Jean: Fountain
Park, Louisville: East
End Park, Memphis 19-25.
WILDA, Nat: Henderson's
Coney Island, N. Y., 27-Aug.
2.
WILSON and Aubrey: Forest
Park, St. Louis: Maj., Chicago,
19-25.
WILSON, Doris, Co.: Orph.,
Oakland: Orph., Los Angeles,
19-25.
WILTON Brothers: Fureyth.
WINTER, Winona: Victoria, N.Y.
C., 27-Aug. 2.
WOOD, Bert: Orph., "Prize"
Orph., Oakland, 19-25.
WOODS and Woods: Trio;
"The" Holt, 20-25.
"WRONG" "Right" Start"
Orph., Oakland: Orph., Los
Angeles, 19-25.
YULE, Charley, Co.: Orph.,
Oakland.
YVETTE: Orph., Oakland, 19-25.

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

COMMENT AND SUGGESTION

UNITED EXHIBITORS

A CONVENTION of exhibitors is over and no other sound fills the air but the jovial chatter of good-fellowship. Unusual? Certainly, and as enjoyable as it is unique. The members and officials of the Exhibitors' League and the delegates of the Exhibitors' Association present at Dayton performed a week of sterling work, and the highest praise is due them. A new day, and a brighter one, is dawning. With the harmonious good-fellowship of the new idea, and the energy of the old administration combined no limit can be set on the growth and future strength of the exhibitors' organization.

M. A. Neff never at any time of his career proved so masterful a politician as he did in the moment of his apparent defeat. M. A. Neff stands to-day the biggest man in the ranks of the exhibitors, a bigger man in the eyes of the industry than he ever was in the heyday of his power. Granting that it was Neff who brought the league to the point of peril at which it stood last week, to the parting of the ways, nevertheless, it was this Neff who took the reins in hand and showed the way through to the broad highway. M. A. Neff's personality and actions at the Dayton convention will be remembered long after all other details of the week are forgotten. And therein lies the work of a commanding politician.

The new officials of the league are pledged, above all, to harmony. Baltimore, the home of the new president, Marion A. Pearce, has persistently sought amalgamation of the opposing factions; as witness the attendance of the Maryland League at the recent New York convention of the association. Peace has been secured, but after peace will come action, and it is in the course of action to be pursued that danger lies of reopening the old wounds and inciting the factions anew. There is much to be done, and in each thing that must be done there lies a pitfall. Assuredly, it is fortunate that harmony is in the air, there will be no room for personal ambition or jealous bickerings in the programme to be followed by the league during the coming year.

There is the goblin-censorship wagging his head down the road. If the exhibitors' organization is to partake at all of the functions of a real trade organization it must take a definite stand regarding the legal censoring of films. Inactivity, or any scheme calculated to dodge the issue will

mean that the exhibitors are sacrificing virility for peace. On the other hand, if the change in the control of the league means anything, it is that the members do not want the support of legalized censorship that marked the Neff régime continued. So that only one course lies open to the new and united league—an unqualified, vigorous opposition to all forms of compulsory censorship.

An exhibitors' body seeking to prove its worth can do much in regulating the length of programmes. A standard length of programme, determined by good business judgment, would do more than achieve its primary object, the bettering of conditions for the exhibitor; it would make unnecessary the use of the irresponsible features that are bringing the motion picture into disrepute. It is the competition for long programmes and longer programmes that gives the cheap multiple reel film an excuse for existence.

Let the league fight the battle against oppression of film interests by hack politicians. There are plenty of opportunities along this line.

Yes, there is a multitude of things to do. And, close at hand, watching every move, the beneficiary of every slip, is "the wisest Roman of them all"—the ever-smiling M. A. Neff.

THE REAL DAYTON STORY

Convention Disappointing in Numerical Strength But Big in Achievement—Manufacturers Complain

Although a great disappointment from the point of attendance as well as from many other viewpoints, the fourth annual convention of the League will go down into history as the most important so far held. At it were settled all the differences between the League and the Association, which differences threatened at one time to disrupt the organization, and the two organizations will now work together as one great harmonious body.

It was a great blow to some of the politicians and some others who for personal, selfish motives had rather sacrificed the League than recede from their original position, and only a few of the bigger minds in both organizations, cool, far-seeing men, by their valiant fight, succeeded in bringing about the happy result. Among these men must be mentioned first M. A. Neff, founder and ex-president of the League, who withdrew as candidate for re-election when the ultimatum of "eliminate Neff or we don't come back" was delivered by the insurgents. Whatever motives his critics may impute, it was a big, magnanimous thing for him to do, and the vote of thanks given to him by the League was more than deserved. Sam Triggler and the New York contingent, ably assisted by Judge Tugwell, of California, and Peter Goup, the new treasurer, fought tooth and nail for harmony. M. A. Pearce, the new president, by his efforts outside of the convention, takes a position of prominence in the summary. There were many others, some of them put-

ting aside their personal feelings of long standing, who were of broad enough caliber to see the disastrous results of maintaining two organizations and postponed their pride and worked for consolidation.

The convention opened Tuesday at 11 A.M. with seventy-five members present. After a prayer by Reverend Marston J. Wilson and a speech by Mayor Sawyer, of Dayton, President Neff appointed the following committee:

Credentials—T. P. Pinkham, Toledo, W. C. Hubbard, New York; W. B. Wilson, Ohio; Orono Parker, Kentucky; Dan Sullivan, Illinois.
Resolutions—A. J. Deane, Iowa; G. J. Murray, Indiana; M. A. Carey, California, and William Felt, Maryland.
Finance—A. J. Madison, Columbus, O.; G. W. Gates, Minnesota; A. A. Vail, Alabama; Peter Goup, Michigan; Dr. Harter, District of Columbia.
Auditing—Edward Kohl, Ohio; W. W. Watts, Illinois; Mr. Gashard, California; J. J. Hinder, Michigan; M. A. Pearce, Maryland.
Good and Well—John Deane, Louisiana; August Kleist, Michigan; Mr. Brophy, Oklahoma; C. E. Glemann, Kansas.
Ways and Means—L. B. Brown, Kentucky; Tobias Kennel, New York; Mr. L. Brown, Illinois; John J. Hunt, Ohio; M. A. Sybert, West Virginia.

Mr. Neff deferred the appointment of a committee on the next convention.

Ed Kohl, was made chief spokesman, with Leo Freeman, of Dayton, as assistant. Approximately eighty delegates attended the opening session.

The afternoon session was devoted to reports of the officers. President Neff's report briefly told of the settlement of the demand of the League for \$2,100 as its share of the profits of the exhibition of 1915. Settlement was made on this basis after injunction proceedings were taken, the League receiving \$1,500 net, the balance going for attorney's fees and expenses of litigation. The report showed that conferences concerning censorship had been barren of results as the big manufacturers could not agree. The balance of the report was devoted to showing Mr. Neff's activities in organizing, and the results of various state conventions which he had attended, together with a number of recommendations to the League.

The secretary's report showed a membership of 1,991, a loss of over 1,000 during the year. This is accounted for, however, by the fact that more than that number bolted at last year's convention.

Treasurer Parker's report showed \$1,197.60 in the treasury.

A committee was appointed to confer with the committee of the Association to arrive, if possible, at a satisfactory plan by which information could be brought about.

Tuesday night was devoted to electing officers and peace conferences. M. A. Pearce, of Baltimore, had looked up strongly as a candidate for the presidency, and was looked upon favorably by the members as the man who would do the most toward amalgamation. When the session opened on Wednesday seventy-five delegates were present to elect the (Continued on page 24.)



OTHELLO IN COMMAND OF THE VENETIAN FLEET.

A Scene from George Kleins' Production of Shakespeare's "Othello." Staged at Venice, Italy.

McINTOSH GETS "CABIRIA"

Australian Promoter Buys Rights to Italian Masterpieces for Antipodes

Australian rights to "Cabiria," Gabrielle D'Annunzio's contribution to the motion picture art, have been purchased by Hugh McIntosh, the former prize fight promoter, who is now active also in vaudeville. The deal was arranged through Harry H. Haver, director-general of the Italia Company of America. Mr. McIntosh, who has been in New York for a brief business visit which terminates Saturday when he sails for Europe, expects the Italia feature to break the record of popularity held by "Que Vadis," which brought \$100,000 to J. D. Williams, who controlled the Kleins film in the Antipodes.

Hugh McIntosh plans to enter the feature game strongly and has made arrangements to open offices in the Strand Theater Building with J. D. Williams in charge. Mr. Williams, who is prominent in Australian film ranks, will book only big features to the chain of theaters controlled by Mr. McIntosh in Australia. While in New York the Australian promoter has closed contracts for the erection of two theaters, similar to the Strand, in Melbourne and Sydney, New South Wales.

Motion picture conditions in Australia are reported optimistically by both Mr. McIntosh and Mr. Williams. There are over 800 theaters in the Commonwealth, and the lowest admission price received is fifty cents, the scale that has been maintained since the start of the picture business in Australia.

PLAYERS IN ACCIDENTS

Fields Hurt in Motorcycle Spill—Eason Meets with Injury

Mr. and Mrs. George Field, of the American Company at Santa Barbara, met with a painful accident recently when their motorcycle skidded and threw them both to the ground. Though badly shaken up and bruised, they were not severely injured, although both were incapacitated for several days.

Heves Eason is another "Flying A" player who recently had an encounter with the God of Accidents. Returning to camp late in the afternoon, after a successful day's hunting, he attempted to slide down a steep hill to make a short cut. He tripped, and was thrown heavily to the ground, sustaining internal injuries. He is at present confined to his rooms and it will be several days before he can report for duty.

TWIST OUT OF PAN-AMERICAN

Stanley H. Twist made arrangements during the past week whereby he has withdrawn his contracts and other interests from the Pan-American Film Company and has severed his relations with that concern. Many of these contracts will hereafter be handled by the Inter-Ocean Sales Company, which is preparing to start active operations in the near future, and which will act in the capacity of manufacturer's representative.

Stanley Twist left New York Monday, July 6, for a "hurry-up" trip to the Coast. He will spend one day in San Francisco, one in Los Angeles, and immediately return. Mr. Thomas Nash, president of the newly formed Nash Picture Company, will return to New York with Mr. Twist and will bring with him the first two wild animal pictures produced by this company.

AMERICAN FEATURES

Kentucky Story a Forthcoming "Flying A"—Jack Richardson Seen in Character

Sydney Ayres is producing a two-reel romance of Kentucky for the American Film Company. The story of "The Trap" is said to be that film rarity, a moonshiner story that is original. Jack Richardson, Harry Von Meter, Louis Lester, and William Garwood are seen in the cast, with Vivian Rich in the lead.

Jack Richardson's ambition to play a character lead has been granted, and in "Their Worldly Goods" he will be seen as a one-armed man. Charlotte Burton will be seen in the lead in a one-reel picture now being produced for the American Company by Thomas Ricchetti. Winifred Greenwood was cast for the lead in this picture, "Lodgings for a Night," but owing to an accident she met with recently will not appear in this production.

FILMS FOR OPERA HOUSE

Barred from Using Opera, Hammerstein Will Present Pictures in New House

Motion pictures will have the honor of dedicating Oscar Hammerstein's American Grand Opera House, at Lexington Avenue and Fiftieth Street. The house seats three thousand and was built for grand opera, but cannot be used for it because of court rulings prohibiting Mr. Hammerstein from competing with the Metropolitan Opera Company.

Aug. 1 will see the opening of the house under the new name of the Great East Side Opera House. Feature pictures will be the attraction, and a large orchestra under a well-known leader is promised.

BARRY O'MOORE LEAVES EDISON

Barry O'Moore, the hero of Edison's "Octavius" series, has terminated his contract with that company and on Aug. 1 will journey to his estate at Shandokan, N. Y., for a month's vacation. Mr. O'Moore will return to the city about Sept. 1, when his plans for the future will be announced.

Barry O'Moore has been with the Edison Company since his entry into motion pictures a few years ago, after several years of success on the legitimate stage.

TAKE FEATURE IN AFRICA

From the wilds of Africa comes the news that the Cines Company stationed there has just completed a multiple reel wild animal subject, using the jungle beasts instead of trained animals. Anthony Novelli is at the head of the company, which sailed for Africa last February. The same players appeared in Kleins's five-part subject, "Between Savage and Tiger."

EXCELSIOR'S ADVERTISING MAN

A. Danson Mitchell, who has been connected with the Motion Picture News and The Dramatic Mirror, has taken charge of the advertising department of the Excelsior Feature Film Company, Inc., at 110 West Fortieth Street.

CENSORS PASS "THE LURE"

Madame Alice Blache's six-reel production of "The Lure" has been passed by the National Board of Censorship without a suggestion of a change. This feature was produced by Madame Blache for the Shuberts.

NEW THEATERS

A new modern picture house will be built at Eleventh Avenue and Eleventh Street, Altoona, Pa. A twenty-year lease has been taken on the ground.

Osceola, Iowa, will soon have its fourth motion picture theater. G. H. Phillips is the owner of the house on which construction work will soon begin.

The Modern Theater, 523 Washington Street, in Boston's newest photoplay house. It is in the heart of the shopping district, and is the most costly and elaborate picture theater of its size in New England. It will seat 800.

Manager Thomas Abernathy, of the Odessa, Birmingham, Ala., will soon be ready with his Odessa, number two, on Twentieth Street and Second Avenue. The theater will be one of the most up-to-date picture houses in the South.

The Hudson, Albany's newest addition to the motion picture fraternity, opened to the public last week. The new house is under the management of George Roberts, and seats 600. It is located at 378 Hudson Avenue.

James B. Carter, owner of the Crystal Theater, Little Rock, Ark., has signed a lease with C. T. Abeles that will assure Little Rock a motion picture theater surpassed by few in the South. Mr. Carter and Mr. Abeles are now on their way East to get ideas for the building.

The People's Amusement Company, Oshkosh, Wis., has been recently organized and has taken over the Rex and Fay, two motion picture houses. Oshkosh, a city of 22,000, is well supplied with photoplay theaters. The Cummings Amusement Company has the Majestic, Orpheum, and Family; John Asch the Colonial; A. H. Gray the Lyric, and the John Ek Estate the Star.

Despite the large number of theaters already in Chicago, plans are now under way for the erection of at least a half dozen more during the next few months. Building permits have been issued for the erection of a three-story structure at 831-833 Belmont Avenue, and for the construction of a two-story brick theater at 3433 Lincoln Avenue. The former will cost \$180,000 and the latter \$100,000.

Besides these, plans have been prepared for a one-story theater at 4030-4034 West Madison Street to cost \$100,000. A \$150,000 structure is to be erected at East Seventy-fourth Street and Cottage Grove Avenue which will contain a theater, five stores, and twenty-five flats. Another theater for which plans have been prepared will be located at 8455-8441 Lincoln Avenue. It will be two stories high and will cost \$100,000.

HEINZ JOB FOR INDUSTRIAL

The Industrial Moving Picture Company of Chicago has closed with the H. J. Heinz Company of Pittsburgh one of the largest contracts for advertising motion pictures ever placed. This contract, which will advertise the "Fifty-seven Varieties," when finished will involve at least 10,000 feet of film, and will be used in conjunction with lectures.

Over two thousand feet of the pictures have already been taken on this contract. These scenes show strawberry picking, tomato culture, and every detail of strawberry canning at the Heinz plant in Pittsburgh.

ROMAINE FIELDING.

He was brought up in the lap of luxury, but fed mentally with scanty smiles and only meager love looks. Tutor crammed with unnecessary knowledge and veneer department. When he should have been making mud pies, or getting or giving black eyes, he was compelled to commit Cicero. He does not now blame anybody—what benefit could be derived from that?

The rest? With such a start, at nineteen he was the world—possessed with an ungovernable temper and a hundred thousand dollars—which it took a whole year to dissipate—but he was the most temperate person so far as any indulgence in love and affection was concerned. After finding out that the world was not made for his exclusive use and indulgence, he concluded that, after all, he was made for it. It took time to come to that conclusion and some bitter suffering. Poverty has killed or dwarfed many a character. It leaves some scar, but not necessarily an ugly one—nor one in sight. To have conquered and made this dear old world "sit up and take notice," may be egotistical, call it by any name you like—it counts for little with the man who accomplished the conquest.

If the battle has left any bitterness in any tiny corner of his compound, the people of the world don't know it. Now, his mission is to lift these people, where possible, from their condition of lethargy, not by preaching any sermon to them, save the one of fasting themselves see themselves as they really are, and as they appear to their neighbors.

The man who has been thus outlined is Romaine Fielding, actor, author, and producing manager of the Lubin Motion Picture Company, now operating the Pike's Peak Studios, Colorado Springs, Colo.

CENSOR NOT READY YET

Ohio Censor Board Again Extends Time on Enforcement of a New Law

COLUMBUS (Special).—Once more the enforcement of the Ohio law requiring that all motion pictures be passed by the Board of Censorship has been postponed. After conferring with Wallace D. Yapp, chairman of the Industrial Commission of Ohio, H. B. Vestal, chairman of the Ohio Board of Censors, announced that, owing to the large number of films coming to the board's office to be censored, enforcement of the Ohio law will be withheld for a short time.

Continuing the statement, Mr. Vestal said: "It is the intention of the commission and the board that all be given ample time to have their films censored, as the law will be rigidly enforced when it goes into effect. Due notice will be given exhibitors as to the exact date on which the penal features of the law will be enforced."

DROP DETROIT CENSOR

Films Will Now Be Watched as They Are Shown in the Theaters

DETROIT (Special).—Leslie Potter, who has been Detroit's official censor of motion pictures, has now returned to regular police work, and pictures shown in this city will no longer be seen by the police department until they are shown in the theaters.

Chief of Police Gillespie says the theaters will be censored; but he has not settled on a plan of operation. It is said to mean that patrolmen on their beats will be required to pass on the shows and that different detectives each day will be assigned to visit the theaters and make complaints, if necessary. Potter has followed the practice of censoring the films before they were run in the theaters.

"The film people showed us quite clearly that we have no right to censor films before they are shown," said Mr. Gillespie. "All we can censor are the theaters, each one individually."



A SCENE IN THE INDIAN RAJAH'S PALACE IN "SHANNON OF THE SIXTH." Giving an idea of the Magnitude of Expenditure by Kalem in Filming the Famous Play.

GOSSIP OF THE STUDIOS



LEO DELANEY.

"WHAT SIGHT has a picture player to take a vacation," asked one of the Screen Club members of Leo Delaney, who will be remembered as a "Vitagraph Life Portrayer." "The best right in the world," is Mr. Delaney's answer, "the right of six years' steady work with one company." So it's settled that he is entitled to the vacation which is just coming to a close. Leo Delaney is now ready to get into the harness again and is thirsting for action.

There are few, even among the ranks of film men, who know that Leo Delaney is fully entitled to practice as a lawyer before the New York bar. After completing his course at Manhattan College, the former Vitagrapher took up law at New York University Law School. But he was too good as an amateur actor for his safety and the "boogie managers" got him. His long stage career includes six years with the Kirt La Shelle company and frequent appearances in New York with prominent stars. Then, six years ago, the motion picture, just beginning to reach out for recognized stage players captured Leo Delaney and he joined the Vitagraph Company, where he remained until a few months ago. Equally at home in light comedy and dramatic roles, by virtue of his long training in the hard and painstaking school of actual stage work, it was not long before he was in filmdom's select society and recognized as one of the players with a following. If any proof of the strength of his popularity were needed the quickness with which he was invariably recognized by the fans at the recent New York exposition and the writer's cramp he developed on several occasions from signing autographs are all-sufficient.

GEORGIA O'RAMAY has joined the Progressive Film Company after a long engagement with the Biograph Company.

"MAN, BLACK IS BACK" will be the play to mark May Irwin's screen debut. George V. Hobart's play is now being prepared for production at the Famous Players studio. "The Sign of the Cross," Wilson Barrett's play of the early Christian days in Rome, will be the P. P. offering to feature William Farnum. Henrietta Crossman is at work on "The Unwelcome Mrs. Hatch." William Courtleigh in "The Better Man," Marguerite Clark in "Wildflowers," and Mary Hickford will again be seen as an actress in a film version of "Behind the Scenes," by Margaret Mayo, author of "Baby Mine." Pauline Frederick is now in Italy at work on a film production of Hall Caine's "The Eternal City." Altogether, the Famous Players roster these days looks like a convention of famous stars and successful plays.

WILLIAM H. WRIGHT, treasurer of the Excelsior Feature Film Company, and Arthur Rosenbach, sales manager, recently visited the company's studio at Lake Placid and a holiday was declared to entertain the guests. In the evening an orchestra recruited from the ranks of the Excelsior

players provided entertainment. Octavia Handworth was at the piano and others in the orchestra were Gordon De Maine, Tom Tempest, William Williams, Francis Pierlot, Hamilton Crane, and Harry Handworth. The players held an extra jubilee when they heard from Sales Manager Rosenbach that "The Toll of Mammon," the company's first production, was going well on the market.

ALAN DWAN is staging the Famous Players' production of "Wild Flowers," by Mary Germaine. Marguerite Clark is to be featured in this picture, supported by Harold Lockwood.

HARRY POLLARD, of the Beauty Company, is producing "A Midsummer's Love Tangle," in which both Margarita and Kathie Fischer are seen, and little Kathie says, "I am the leading lady in the picture."

BETWEEN A CROWD of 30,000, and in a mile-long parade of automobiles passing before five judges, pretty Margaret Gibson, of the Western Vitagraph Company, won first place in the annual Bathing Girls' Automobile Parade held at Ocean Park, California. In capturing first prize, Miss Gibson received a check for \$50, and in addition, a shining gold and silver loving cup.

ETHEL CLAYTON is playing opposite William Elliot in the Lubin Company's film production of Winchell Smith's "The Fortune Hunter." The picture is being staged by Harry O'Neill and will be produced in five reels. The cast includes Joseph Kaufman, George Soule Spencer, Charles Brandt, Gaston Bell, Alan Quinn, Rosetta Brice, Mrs. George W. Walters, Ruth Bryan, Ferdinand Tidmarsh—and, whisper it—Bessie of Lubinville, is also seen in the picture.

NOT SATISFIED with blowing up a couple of trains and automobiles, the Vitagraph Company is now preparing to blow a recently purchased private yacht to atoms by a giant torpedo fired from a torpedo boat. Rose Tapley, of the Vitagraph Company, was given a birthday party at her home in East Orange, N. J., on Tuesday, June 30. Thirty of her friends took the house by storm, giving a complete surprise. Miss Tapley was the recipient of many presents.

KENNETH D. HARLAN, who accompanied Harry Schenck, Charlie Pin, and Vinnie Burns into the heart of Mexico, playing the part of a cub reporter, has made arrangements with Madame Alice Blanche whereby he will be seen in coming Solax releases. Dan Baker is another player recently added to the Solax forces.

STAGE CARPENTERS and scenic artists have been busy for three weeks building an exact reproduction of a section of the sewers of Paris on the lot adjoining the Blanche Studio. A large tank supplies water to the stage sewer, while a flood gate is arranged that when a hole is dug in the wall the water bursts through with terrific force and sweeps everything before it. James J. Corbett in his role in "The Burglar and the Lady" was the one who had to batter his way through the wall and receive the full force of the flood upon his head and shoulders. Gentleman Jim was not anxious for a retake.

DIRECTOR C. JAY WILLIAMS recently lost his wallet containing \$300. Somebody told him that he must have been born on a Friday. More worried by this than the loss of mere money, he consulted the family Bible at home and made certain of the fact that he was born on Thursday. Sure enough, the next day he found the wallet—intact—where it had fallen in the automobile.

AMONG THE PLAYERS who will be seen in support of Ethel Barrymore in her picture debut with the All-Star Company are Charles Stevenson, George Andrews, William Courtleigh, Jr., and Conway Tearle. The All-Star Company has confirmed Mrs. Minson's exclusive announcement that the story, one written originally for the screen by Augustus Thomas, will be called "The Nightingale."

WILLIAM FARLEY, who is to take the part of the goat in the forthcoming Edison split-reel Buster Brown comedies, has had twenty-two years' experience at playing stage animals. He has been a bear in the "Alakanga" and a parrot in "Humpty Dumpty."

LUBIN

LUBIN MASTERPIECES

New ready and about to be released

"THE WOLF" ^{L. Reels} by EUGENE WALTER

"THE HOUSE NEXT DOOR" ^{L. Reels} by J. HARTLEY MANNERS

IN PREPARATION AT GREAT EXPENSE

"EAGLE'S NEST" ^{L. Reels} Now being produced in Colorado, with EDWIN ARDEN, the Author, in the leading role.

"THE FORTUNE HUNTER" ^{L. Reels} by WINCHELL SMITH With WILLIAM ELLIOTT, late star of the "Madame X" production, in the leading role.

FIVE RELEASES EACH WEEK

"CODES OF HONOR"—Two Reel Drama A very powerful drama in which the Codes of Honor prevail against a terrible temptation.	Wednesday, July 15th
"THE CROSS OF CRIME"—Two Reel Drama Sad consequences of adversity, temptation, and the wages of sin. Restoration and redemption.	Thursday, July 16th
"THE LIE"—Drama A good tragedy story with excellent moral lesson containing truth. Sadness and redemption.	Friday, July 17th
"SHE WANTED TO KNOW"—Comedy Split Reel Great comedy picture with funny situation caused by family jars.	Saturday, July 18th
"ALL FOR LOVE"—Comedy Split Reel A romance of the Russian north, interesting, will induce roars of laughter.	Saturday, July 18th
"TEMPER AND TEMPERATURE"—Comedy Split Reel Very funny mother-in-law story with wonderful experience for the poor unsuspecting husband.	Tuesday, July 21st
"WORMS WILL TURN"—Comedy Split Reel Fierce engagement between a bunch of lobes and the rural police, in which the wrong party wins out.	Tuesday, July 21st

A COMEDY Every Tuesday and Saturday	A TWO REEL FEATURE Every Wednesday and Thursday	A DRAMA Every Friday
--	--	-------------------------

LUBIN POSTERS By Our Staff of Artists. One and Three Sheets with Slugs and Split Reels. One, Three and Six Sheets with all Lubin's Marks.

LUBIN MANUFACTURING COMPANY
Philadelphia, Pa.
Chicago Office - 124 West Lake Street

KALEM'S
FIVE-A-WEEK

THE IDENTIFICATION

Featuring J. P. McCowan and Helen Holmes in a Two-Part Drama

The drug-fend's plot to marry an heiress is on the verge of success, when the blowing up of an auto balks his scheme.

Released Monday, July 27th

THE MAN WITH
THE GLOVE

Branded on the hand because of cowardice, Penfield vows vengeance. His opportunity for revenge comes, but the course he pursues will win for him the heart of every observer. Featuring Guy Coombs and Anna Nilson.

Released Tuesday, July 28th
Striking 1 and 3-sheets

Attention-compelling 1, 3 and 6-sheets

THE INDIAN AGENT

The hunger-maddened redskins' attack upon the Indian Agent and the manner in which a squaw comes to his aid, will stir the blood.

Released Wednesday, July 29th
Business-bringing 1, 3, and 6-sheets

THE DEADLY BATTLE
AT HICKSVILLE

The lesson-bombardment and the burlesque cannon duel will keep observers rocking with laughter. Featuring Ruth Roland.

Released Friday, July 31st

THE LAD FROM
OLD IRELAND

A re-issue of the famous drama—produced in Ireland—which scored so great a success a few years ago. How Terry comes to the aid of his poverty-stricken sweetheart, fills this with interest.

Released Saturday,
August 1st
Superb 1 and 3-sheets

**KALEM
COMPANY**

235-239 West 23d Street
NEW YORK

Kindly mention DRAMATIC MIRROR when you write advertisers.

THE REAL DAYTON STORY

(Continued from page 23)

men who were to represent the wishes of the twenty thousand exhibitors of the United States, seventy-five only to direct the enormous business of the country.

No notice had been given of Ned's withdrawal as a candidate, and when, in a speech urging harmony, he announced that because of the intimations he had received that his retirement would smooth the way toward reconciliation, he would under no circumstances be a candidate, the audience was astonished.

Marion A. Pearce, of Baltimore, a fine type of the business man exhibitor, was then unanimously elected president; T. P. Finnegan, of Texas, was elected first vice-president; M. A. Corey, of San Francisco, second vice-president, and W. H. Wilson, of Columbus, secretary. Peter Geup was re-elected treasurer.

During the opening days of the exposition the feeling that the space buyers had bought a "lemon," had become so strong that, headed by Frank J. Hambush, who is a manufacturer as well as an exhibitor, an association was formed to make arrangements for the next exposition being held by the manufacturers. At the afternoon session their request to appear before the League was granted. Speeches were made by Messrs. Ham, A. and Moore, of Wyandotte; Farnham, of All-Star; Blair, of the Eastman Company; Peiser, of Pathe; Cole, of Precision Machine Company, and Robert Kane, of Atco. After the speeches a committee was appointed to meet the manufacturers. They did, but nothing was accomplished.

The auditor's report was read, President Ned was given a check for his salary to date, at well as a contribution of \$200, and the personal suggestion, which was squashed, that the League establish their own house organ came up.

There was no session Thursday morning, because of the parade, which was an animated advertisement for the Bartola Musical Instrument Company. Tied to every carriage, carried by all the marchers, and even fastened to the band instruments, thousands of balloons bearing the Bartola sign floated in the breeze. It was a master stroke of advertising evolved by Charles Pyle. After marching through the city, motion pictures were taken, to be shown in the evening.

During the interim between sessions negotiations toward harmony between the factions had been carried on and an agreement between committees of both factions was reached allowing the bolters four members on the Executive Committee. A report to this effect was read and after an acrimonious debate in which personalities were freely used, the report was rejected and a resolution passed allowing the independents but two members to be introduced and passed.

This was not satisfactory and it looked as if all peace negotiations were off. Several members of the League threatened to resign and the representatives of the International prepared to leave for their homes, feeling that they had been double-crossed. Through the efforts of several League members, foremost among them Peter Geup and President Pearce, who realized what it meant to have two organizations in the field, they were persuaded to postpone their return.

All night conferences tending toward peace and harmony were the order for Thursday, and when the meeting was called to order Friday morning, a motion was introduced rescinding the action of Thursday allowing only two members of the International on the Executive Committee and allowing them four members. Most of the day was spent fighting pro and con and only when several members threatened to withdraw from the League, was the motion passed. This ended the fight, everything was satisfactory to both sides and the Motion Picture Exhibitors' League is now one harmonious body.

The balance of the session was devoted to routine business. A resolution was passed cutting the president's salary to \$500 per year, allowing the treasurer \$300 and allowing the secretary \$1,500 and traveling expenses. Resolutions were adopted asking exhibitors to discountenance country stores, lotteries, guessing contests and other features of that kind. A resolution opposing censorship in any form was passed, as was a constitutional amendment giving each State three delegates at large, three alternates and one delegate at large for every twenty-five members. The time and place of the next convention were left to the Executive Committee.

Friday night saw the wind up at a "peace and harmony" banquet on the Algonquin Hotel roof, a thing which had seemed impossible the day before. Covers were laid for three hundred, but the exodus had been so great during the day that only about one hundred sat down.

Judge Baggott, of Dayton, although suffering from a severe cold, carried off the honors as toastmaster. Robert Kane was the first speaker. Governor Cox followed with a semi-political speech and a defense of his Ohio Censor Board. He also announced the appointment of W. H. Wilson, of Columbus, to fill a vacancy on the board. Joseph W. Farnham, the next speaker, took exception to the Governor's censorship views and caused him to take the floor again and recede somewhat from his former position. Other speakers were M. A. Ned, who voiced his objection to women smoking cigarettes on the screen; M. A. Pearce; City Manager Walter; V. H. Day, of Essanay,



M. A. PEARCE

New President of the Motion Picture Exhibitors' League of America.

and Harry Vestal, of the State Censor Board.

Saturday morning closed the convention with the Uga and the lamb parading about in perfect harmony.

EXPOSITION DISAPPOINTING

While everything wound up in perfect harmony at the convention, the same cannot be said of the exposition. From the beginning a feeling of dissatisfaction could be seen among the manufacturers. First the musical instrument manufacturers felt that they had been jobbed when the exclusive rights to display were given to Wurlitzer. The manufacturers on the first floor were up in arms because there were no lights in the hall while pictures were being shown, which was most of the time, and it was necessary for the visitors to grope around to find the booths they wanted. The machine men were in the basement and they were peevish because there was no way of letting the visitors know that they were there. And to cap the climax, the visitors were so few that the price of admission was reduced to twenty-five cents, without any appreciable results. So disgusted were the space holders that many of them commenced to pack up their belongings on Saturday.

The one busy day of the week was when the Essanay players, chaperoned by V. H.

Day, appeared. Gerda Holmes made the hit of the evening and the fans almost mobbed the booth. Wallace Beery, the comedian, and Richard Travers, still somewhat crippled from his recent accident, also appeared but were left in the shadow by Miss Holmes. Several new Essanay pictures were shown.

Famous Players, with the prize winning picture of Mary Pickford, had the most elaborate booth. William Burlock was in charge. Joe Farnham represented All Star and Joe Brandt took care of the Universal interests.

Harry Heichenbach, for Jesse Lasky, maintained his reputation as a press agent by running a beauty contest and getting front page stories in the dailies. John Peiser represented Pathe.

The Atco Company, "Bob" Kane in charge, report the sale of all the stock they had on the floor. Lapin's Drumons, which occupied the same booth, report a number of orders.

Messrs. Byrd and Moore looked after the interests of the Wyandotte Publishing Company, and accompanied by two full-blooded Indians in war paint were among the most conspicuous of the exhibitors. The Selig Polyscope Company had space and showed several pictures, which made a big hit.

Probably the most popular exhibit, if it could be called an exhibit, was the Typhoon fan, which was installed upon the main

floor. This machine made the interior of the building a treat, compared to the high temperature upon the street.

Among the machine men, the Nicholas Power Company had the largest exhibit, and was very much in evidence. The Camograph Company was represented by A. M. Healy.

The National Cash Register Company, not only had an exhibit of the automatic ticket machine, but took the visitors to their plant and entertained them royally. Baron Hoffman was kept busy explaining the intricacies of the Brannan camera. H. R. Coles represented the Simplex Projector, made by the Precision Machine Company.

Frank Hambush, owner of the Mirror screen, was the busiest man in the place, and was constantly on the jump between the convention and the exposition.

The World Film Corporation was on hand with little balloons, and made a hit. Warner's Features were found in the adjoining booth.

Menger and Ring showed a full line of their goods, and Mr. Ring was one of the popular men among the exhibitors.

George Blair, representing the Eastman Company, didn't have very much to say, but was always in the live parties.

The Novelty Slide Company was ably represented by Mr. Wiley. Raymond Ayres, one of the cleverest advertising men in the country, represented the Animated Slide Advertising Company.

The Krauss Manufacturing Company, of New York, was represented, as were the Rex Film Company, the Motion Picture Apparatus Company, American Slide Company, Recording and Computing Machine Company, Automatic Ticket Selling and Cash Register Company, A. J. Muller and Company, Columbia Theater Equipment Company, General Electric Enterprise Optical Company, Theater Specialty Company, Burge Carbon Extender Company, Gus Schroeder, and A. B. Hodges.

Among those not represented was the Bartola Musical Instrument Company. Unable to obtain space at the exposition, Charles C. Pyle, sales manager, installed their instrument in one of the local roof-gardens, and aided and abetted by a first-class cabaret, had the visitors flocking to the place. He reports several sales.

F. J. B.

JONES PLAYS FOR F. P.

English Dramatist Disposes of Film Rights to Frehman-Zuker Organization

The brief visit of Henry Arthur Jones to New York has resulted in a contract that will place his plays on the picture screen in the near future. The Famous Players Film Company has secured the rights to many of the plays including "The Masqueraders," "Saints and Sinners," "The Dancing Girl," and "The Silver King," the last-mentioned being the most celebrated of his works. The deal bears unusual interest in that Daniel Frohman, of the Famous Players organization, at one time controlled the dramatic rights to all of Mr. Jones's plays for this country.

While in New York the English playwright spent an afternoon at the Famous Players studio, and interestingly watched the taking of a scene for "Behind the Scenes." Margaret Mayo's play, in which Mary Pickford will play the leading role.

"I anticipate with a great deal of eagerness the appearance of my plays in films," said Mr. Jones. "The camera can do many things that cannot be attempted on the stage. The possibilities of the motion picture supply the most unlimited scope an art ever possessed, and I am pleased to see that motion picture producers are not neglecting, but rather improving, these wonderful opportunities."

BLACKWELL TO PRODUCE

Photoplay Star to Manufacture His Own Films for Alco Film Company

Carlyle Blackwell, who recently left the Kalem Company for a special engagement with the Famous Players Film Company, for whom he produced "The Spiders," is now to manufacture his own brand of film. Mr. Blackwell intends to produce a three-reel feature once a month with himself in the leading role. The subjects will be taken from well-known works by famous authors.

Next Saturday Mr. Blackwell will leave New York for Los Angeles, where his new studio is now in course of erection. His productions will be released through the newly formed Alco Film Company, of which Al Lichtman, formerly sales manager of the Famous Players Film Company is president and general manager.

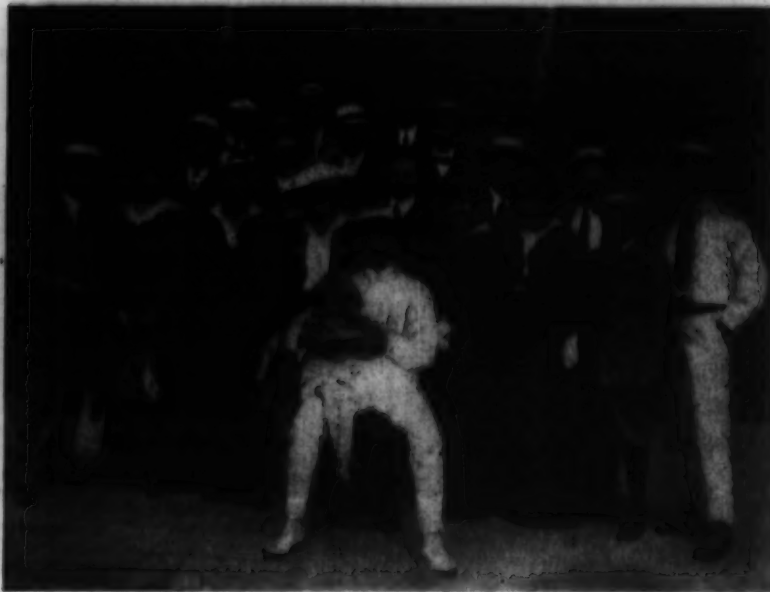
Mr. Lichtman, who is recognized as one of the shrewdest men in the film ranks, has big plans for the Alco Company and promises an early announcement.

FANS ORGANIZE CLUB

"The Vitaphone Club" has been organized by a number of photoplay followers, readers of THE MIRROR. The club's members are scattered throughout New York city and Connecticut, and the officers are as follows: Francis J. Beckman, president; Edith N. Jones, secretary, and Edna L. Brown, treasurer. The club is contemplating a theater party to the Vitaphone Theater.

WALTER McNAMARA RETURNING

Walter McNamara sailed on Saturday from England after spending several months in Ireland producing a series of multiple reel feature pictures. Reports have it that Mac has several prizes up his sleeve.



VITAGRAPH DIRECTOR NED FINLEY AND HIS COMPANY STARTING FOR NORTH CAROLINA.

Left of Mr. Finley, Ada Gifford; Back of him, S. Rankin Drew; to the right, Edith Storey. Others in the Company: Lillian Herbert, Virginia Ackerman, Logan Paul, Harry Hamill, Captain George Webb, Charles Byer, Jack Keppell, Walter Healey, Val Dean, Jack Brown, Tommy Gordon, Frank Le Strange, Mrs. Storey, Mrs. Jack Brown, Camera-man-Tommy Malloy, Assistant Cameraman Howard Hunt, and Property Man, Frank Heath.



THE PATHE DAILY NEWS

Every exhibitor in the country can get The Pathé Daily News direct by mail every day—no go between—no delay—direct from us to your Theatre. The exhibitors who have already secured The Pathé Daily News are more enthusiastic than we had ever expected. They report the greatest interest and an enormous increase in revenue which shows that

Is the greatest—most perfect—most prompt method of distributing news when it IS news ever used by humanity since prehistoric man first invented the sign language as a means of communicating his thoughts and actions. The same day the daily papers with all their facilities for news gathering are telling people their opinion of events your patrons can form their own opinion by viewing the events as they actually occurred.

The public want to see *The Pathé Daily News*

For further particulars address

THE PATHE DAILY NEWS

1 Congress St.
Jersey City, N. J.

ECLAIR PLAYERS OUT

Company Discontinues Eastern Aggregation—
Players Go to Peerless Rank

Over a score of players were affected last week by the decision of the Eclair Company to discontinue their Eastern producing company and rely solely on the Western company for American-made pictures. The action came as a surprise, both to film men in general and to the players at the Fort Lee studio. Among the players affected are Barbara Tennant, Oscar Lund, Alex Francis, Bert Starkey, and Stanley Walpole. Clara Horton, formerly of the Eastern company, has been transferred to the Tuxton, Ariz., aggregation, under the direction of Webster Cullison.

All of the Eclair players were immediately placed under contract by the Peerless Feature Film Company, which is working at Fort Lee and producing prominent Brady and Blaney plays.

NEW SELLING COMBINE

Rumored That Organization Similar to Paramount Will Soon Be Started

Rumors current in film circles yesterday indicate that there is every likelihood of the coming week seeing the organization of another large selling company to rival the recently formed Paramount Features Corporation. Though nothing definite has yet been stated, it is understood that the All-Star Company, the Photoplay Productions Company, and the Photo Drama Company are among the interests concerned in the conference looking toward the establishment of the new organization.

The Paramount Features Corporation starts releasing Sept. 1, and its exchanges all over the country will handle the productions of the Jesse Lasky, Rosworth, and Famous Players firms. From indications the Paramount will not be alone in the field.

AN HEIR TO THE THRONE

There is now an heir to the throne, a son arriving in the family of King Ragget at 12.30 on Tuesday, July 7. The young Crown Prince is evidently destined to play leads, for he already balances the scales at ten pounds. Mrs. Ragget and the youngster are now reported to be doing nicely.

Screen Club members showed their joy over the arrival of the president's son in evident fashion. All present in the club when the news arrived sent telegrams of congratulation, and as the news spread throughout the day the stream of messages increased in strength. The total last reported totals well over the hundred mark.

NEW FILM COMPANIES

Seven New Firms Prepare to Do Business in Empire State

ALBANY (Special).—There is scarce a day goes by that does not bring one new film company to the office of the Secretary of State here to file incorporation papers. Seven new organizations entered the ranks last week, while two other firms, incorporated in other States were authorized to transact business here.

The new incorporations follow:
Taylor Film Producing Company, \$5,000; S. H. Harris, R. E. Keough, T. A. Kirby, 3048 Bathgate Avenue, Bronx.
Adlong Films, \$10,000; F. A. Frosal, W. Adelson, R. G. Longman, 39 Eighth Avenue, Brooklyn.

Ray Film Company, \$15,000; C. F. Ray, F. T. Reeve, U. H. Horst, 900 East Fourth Street, New York City.
Golden Film Corporation, \$20,000; A. D. Gherston, T. E. Mahlon, A. L. Burchell, 1 Liberty Street, New York City.

World Exhibiting Company, \$50,000; E. F. Ambler, H. M. C. Woolf, L. Deans, 421 West Twenty-second Street, New York City.
New York Film Mart, \$5,000; J. A. Spooner, R. K. Dougherty, W. Carlyle Herbert, 139 East Forty-ninth Street, New York City.

Select Photo Play Producing Company, \$10,000; H. L. Geller, R. C. McKenna, N. M. Kaplan, 149 Broadway, New York City.

The World Film Corporation, incorporated for \$10,000,000 at Richmond, Va., was authorized to transact business in New York, as was the Amalgamated Film Corporation, incorporated for \$100,000 at Wilmington, Del. Britton N. Busch, of 130 West Forty-sixth Street, is given as the representative of the World corporation, while E. W. Menzies, of 142 West Twenty-first Street, represents the Delaware firm.

"MY FRIEND FROM INDIA"

Ashley Miller wishes a correction made of an announcement made in another trade journal as to the production of "My Friend From India." He states, "In view of the fact that it is the first three-reel comedy made by the Edison Company, and intended for release as a special feature, I want it known that I am the author of the scenario as well as the producer of the film."

VITAGRAPHERS CELEBRATE

Over fifty players and directors of the Vitagraph Company journeyed over from Flatbush last Saturday evening and after a dinner at the Screen Club attended the Winter Garden in a body. The affair was the annual "get-together" celebration of the studio and "a good time was enjoyed by all."

URNS TO WRITING

Charles Nixon, Sales Publicity Man, Resigns to Devote All His Time to Scenarios

Charles E. Nixon, whose resignation from the position of general advertising manager of the Selig Polyscope Company was recently announced, will in the future devote his time entirely to the writing of scenarios, an occupation in which he has already proven himself worthy.

It was during Mr. Nixon's time with Selig that the preliminary and final work on "The Adventures of Kathrin" was done. While conducting this special line of advertising he also had complete charge of the press work for the Chicago Grand Opera company, which last season totaled the largest advance sale of its career in Chicago—in the neighborhood of \$100,000.

Selig's "Coming of Columbus" one of the greatest historical films made in America, was conceived by Mr. Nixon. Among other films to which he acknowledges authorship are: "Pauline Cushman," "The Sign of the Cross," "Halle Nord," "When Wilderness Was King," "The Witch of the Everglades," "The Seminole's Sacrifice," "Red Jacket," and many others too numerous to mention.

MEANEY LEAVES ESSANAY

Popular Advertising Man Succeeded by Victor Eubank, Chicago Newspaper Man

Don Meaney, who has been in charge of the Essanay advertising department for over two years, has resigned from the company and is succeeded by Victor Eubank, a Windy City newspaper man. No announcement has yet been made as to Mr. Meaney's plans for the future.

Don Meaney, his full name is Donald A. Meaney, joined the Essanay Company over two years ago, going there from the Chi-

cago Examiner. His fertile brain evolved many of the schemes to popularize the various Essanay characters and he is credited to-day as among the first rank of motion picture publicity promoters.

LETTERS AND QUESTIONS

EASTERN SUBSCRIBER.—Edith Storey entered the motion picture ranks with the Vitagraph Company, but before playing in any of their pictures she was loaned to the Mollie Company, with whom Western company she appeared for several months. Returning East, she rejoined the Vitagraph Company, where she has played leading roles since. Miss Storey started on the stage at the age of eight, and has been in pictures for several years. You are quite right in regard to the periodic publicity in plots and perhaps there have been too many shipwreck scenes of late. We always welcome one well done, however.

A. S.—Mr. and Mrs. Vernon Castle appeared in Our Mutual City Weekly, No. 14, which was issued on May 4.

J. H. Brooklyn.—Edna Payne is the pretty girl whom you admired in "The Cabellero's Way," and "Who," with Norma Talmadge, is your favorite. The film was produced by the Western Exhibitor Company.

JOHN WHELAN.—"The Strength of Paddy Flaherty" was released by Lubin on April 15. The cast is as follows: John Brent, Richard Morris; Alice Brest, Mary Cook; Helen Brest, Ormi Hawley; Mrs. Ford, Eleanor Barry; William Ford, Edward Fild; Chas. Arthur Matthews; Marjorie Reed, Ruth Bryant; Griggs Band, James J. Hampton.

INVESTMENTS

Limited amount of the following stocks for sale. Same return 10% to 24% at present market prices

Ancon Film, common; Biograph; Colonial Motion Picture Co.; General Film, preferred; Intercontinental Film; Kinemacolor, common and preferred; Mutual Film, common and preferred; New York Motion Picture Corp.; Pathé Freres; Reliance; Thanhouser Film; Universal Film Manufacturing Co.

WILLIAM J. HOEY

Dealer in Unlisted and Inactive Stocks and Bonds

115 Broadway

Tel. 2271 Rector

New York

Kindly mention DRAMATIC MIRROR when you write advertisers.

FEATURE FILMS OF THE WEEK

"The Eagle's Mate" Presents Mary Pickford in Pleasing Role—"Crucible of Flame" Injured by Adaptation—Gaumont's "Iron Man" Out of the Ordinary—A Biograph Feature

"THE EAGLE'S MATE"

Drama in Five Reels Based on a Story by Anna Alice Chapin. Produced by the Famous Players Film Company.

Anna Alice Chapin Mary Pickford
James Kirkwood James Kirkwood
Ida Waterman Ida Waterman
Robert Benedict Robert Benedict
Harry C. Browne Harry C. Browne
Helen Gillmore Helen Gillmore
Betty Kibby Betty Kibby
John J. Henry John J. Henry
Russell Bassett Russell Bassett

Anemone is a suggestive name for a sweet girl, but an awful name to live down to as the years pile up. An author dubbing a character Anemone need waste no time in explaining that she is on the near side of twenty; that she is untrained, pretty, and in all respects the human parallel of an undeveloped mountain flower. If she is wanting in any of these things her name is sadly misleading. No doubt Anemone is a lovely, sunny, fair, becoming a trifle fat and reaching forty, but by that time her romance are private property. The Anemone of fiction is plucked young and allowed to bloom a bit, but never wither. She is, in fact, when found at her best, more like Mary Pickford than anyone we recall, which is a roundabout way of saying that Miss Pickford in the flesh-and-blood original of Anna Alice Chapin's heroine.

It is the agreeable custom to state that a featured player is precisely suited to a stellar role, but only now and then are the custom and the fact linked together. This is one of the most conspicuous nows. All that is fresh and lovely in Miss Pickford's personality, all that is girlishly winsome and appealing in her acting, has free outlet. The part calls for variety, a real indication of character in the molding, a touch of childishness here, a suggestion of maturity there—laughter, tears, and sacrifice. A thoroughly human girl is this Anemone Breckenridge, and Miss Pickford elicits none of the emotions associated with her proverbially complex sex.

Anemone becomes an essential factor in a vital story of rugged mountaineers. The girl is gentle and sweet, and outwardly a product of good breeding, but in her veins runs the wild blood of the mountain and blood will tell. These Morans are uncompromising, and they don't give a rap for any one of the ten commandments. Their law is the law of their clan, and their dominion the peak of a mountain. Anemone is the petted niece of Sally Breckenridge, who married outside of the clan and, living on a cultivated estate, turned to the ways of a gentlewoman. No one ever told the girl that her aunt was a Moran, but the truth slipped out soon enough.

The leader of the clan is arrested, and Lancer, his son, is called home from the college to which Mrs. Breckenridge sent him. He is the eagle, and Anemone the little bird, half fascinated, half frightened by his power. Lancer heads the mountaineers bent on rescuing their leader, and in the midnight fight his cousin Fisher is wounded. Nursed back to strength in Mrs. Breckenridge's home, Fisher falls in love with Anemone, and, not being able to get her any other way, carries her by force to the "Eagle's Eyrie."

Fisher is a thorough brute; furthermore, Lancer loves the girl himself, so the two men entitle the question of ownership by a rough-and-tumble fight, won by Lancer. But Anemone declares that even if he asks her every day for a thousand years she will never marry him; such is the deceptive certainty of high-spirited girlhood. Then Mrs. Breckenridge offers her entire fortune for the safe return of her niece, and, rather than accept the sacrifice, Anemone weds Lancer, with the understanding, however, that he remain at arm's length until he wins her love. Anxious to get the promised reward, Fisher steals into the girl's room intending to carry her away, and shoots Lancer when he offers resistance. Anemone is blamed for the shooting. For her own safety her husband sends her back to Mrs. Breckenridge, but on the way she meets a posse headed for the "Eagle's Eyrie." She hurries back to warn her kinsman, actuated, as we soon see, by a sufficiently complete love for her husband. A moral close is provided in the promised reformation of the mountaineers, for the good and sufficient reason that it pays better to be honest.

The picture offers an exceptional amount of stirring drama forcefully acted by those assisting Miss Pickford, notably James Kirkwood, in the character of Lancer. Exterior work like the mountains of Virginia demanded by the story. Then, too, the camera man did his share toward producing a truly fine photoplay.

"THE CRUCIBLE OF FLAME"

Three-Reel Drama Presented by Features Ideal. Della Porta in Leading Role.

Operating on a French plot, as per order of our censors, has long been a favorite studio sport among film importers. Many couples leave Europe unmarried and are hastily joined in wedlock by a writer of subtitles. Men and women who never thought of applying for a license find themselves legal partners, and parents are put in good standing for the benefit of their children. These changes don't usually help the story a great deal, whatever their moral value.



JAMES KIRKWOOD AND MARY PICKFORD.
As Seen in the Famous Players' Production of "The Eagle's Mate."

"The Crucible of Flame," for example, may tell American audiences the same story that it told in Europe, but we have our doubts. A foreign builder of plays would hardly have resorted to a secret marriage when a simple betrayal of innocence served the purpose of his drama so much better. Here is the situation: Irene leaves the peaceful shelter of her father's roof to visit a vaudeville actress in Paris. We see her touching several of the high spots in Parisian life, and before her return home know that the doctor, the only eligible man in the village, wants to marry her. Irene comes back with a terrible confession, which causes her father to drive her from the house. A sub-title gives a secret marriage as the gist of the confession, but from the manner of both father and doctor one concludes that the girl stated she was not married at all. Subsequent happenings seem to bear out this belief.

There are the usual scenes of misery with a worthless man for a mate, and then with a baby in her arms Irene once more asks aid of her father. Being refused, she leaves the infant on the doorstep and prepares to shift for herself. While her son is growing into a fine, strapping boy, Irene earns a living by teaching school. She rescues children from the burning school building, thereby proving herself a brave woman worthy to be forgiven past mistakes. The end of the film shows the dawn of a new era of happiness for every one save the other party to the "secret marriage." He is killed.

The picture is typically Continental in subject and treatment, with the exception noted. It has the important assets of good acting, substantial settings and clear photography.

"THE RIVAL RAILROAD'S PLOT"

Two-Part Feature Produced by the Kalem Company by J. P. McGowan. Scenario by E. W. Matlack. Released July 22.

Merrill, telegrapher Helen Holmes
Jerry, fireman William Brunton
Manton, engineer N. E. Wood
Henley Leo D. Maloney
Jim Charles Wells

Even a railroad man would enjoy seeing this play, and what is more to the point, no possible fault could be found with its knowledge of railroad affairs as shown on the film. Now add to this the height of excitement in a drama that starts its forceful parts early in the first reel and sustains it well throughout the rest of the offering, and the combination is as strong an adventure in this kind of traffic stories as it is possible to demand.

The "Midland" seems likely to secure the mail contract, if it can repeat its fast run with the mail, and this is the reason

for the "Northern" railroad attempting to spoil the fast run. On the Northern's side is the conspirator Henley, and his accomplice, who takes the place of the fireman who is bound and kept in his room. For the railroad are the girl telegrapher and her sweetheart, the fireman on the big engine that is to draw the mail train.

The latest in road equipment is used in this picture—the mogul engines, the diesel devices, the telegraph repair crew in action, Down to the last detail of expert engineering and traffic management this play is correct. A cast well trained in such action, as shown by their ease in handling themselves on the moving trains, their by this time realistic action and appearance all tend toward a successful conflict of business interests in railroad affairs without the introduction of the love lyrics as given more than noticeable prominence.

The conspirator, having gotten the false fireman in place of the one who is bound at his home, hands him a mixture of chemicals at the first stop for water, whose injection into the boiler feed causes the boiler to "foam" and the engines shortly to come to a stop. A tree breaking across the wires closes all telegraphic communication, and the telegrapher at the next station becomes worried because the mail train does not pass. She sends a freight engine back to see what the matter is. This engine is coupled to the front of the other engine and succeeds in bringing the mail in on contract time.

"THE IRON MAN"

Three-Part Feature Produced by the Gaumont Company. Released June 27.

For those who have seen the numerous detective stories of this make, no praise need be given beyond saying that it compares favorably with the best. The one most regrettable feature of the offering was the unusually dim photography; but, as the copy seen may have been the exception to an otherwise clear series of films, this should not be held against it. The characters were so very believable that, in spite of the almost inconceivable imagination that pictured some of the scenes, it is viewed with credibility the more so in that it is presented in a deft manner. The scenes in Paris, and then the provincial ones, are an educational bit that should not be overlooked.

The young American disappears, and the great detective is assigned to the case at the request of the family and lawyers of the vanished man. He learns that several similar cases happened on the same stretch of road recently, and finds but one inn near this piece of road. Here, ostensibly for a night's lodging, he finds the underground passage that connects the inn with the

castle. He makes the acquaintance of the count and his wife, and is invited to pay them a visit at the castle. He wins too steadily at cards, so the count decides to do away with him. He is clutched in the arms of the iron man and bound and placed in a clever manner and returns to catch the count, countess, and innkeeper and hand them over to the police. In this brief but happily ending script no adequate idea can be given of the many clever ruses employed, or of the capable manner in which the producer has directed his cast for the correct, and at times exceedingly fine, points of pantomime.

"THE HONOR OF THE LAW"

Two-Part Special Biograph Photodrama. Released June 28.

Like the man who repeated, this feature changes its face from a feud war carried out amid civilized centers to repentance, and the effort to halt the death sentence in the last reel. Every effort has been expended to bring this rather inadequate scenario up to the mark, with the result that it is not only above reproach as far as the photography and settings are concerned, but also the actors have attempted to bolster up their rather weak roles by splendid work on their own part. It should be borne in mind, however, that compared with the average release this is fully up to and beyond the standard; but compared to the classic features that this company has been releasing in the past, the present offering suffers in the matter of action. One thing it accomplishes, and that is the creation of suspense, of which this is a strong example. Shattered hopes and a deferred rescue is the sole subject of the last reel; and if the interest and excitement it creates be of paramount importance, then the last part of the play is a decided success. There is also a pictured rainstorm, most of the effects being taken in the studio; but throughout they show the marks of novel workmanship and conception. Besides the falling rain and the lightning flashes, the flight of the carrier pigeon against the dark sky, the havoc wrought by the storm among the trees and telegraph poles, and the other manifestations of the upheaved nature, are a clever specimen of realism.

Allen swears to continue the feud, but a few minutes later happens upon the already quiet body of Williams, slain by an accidental gunshot. The son of the slain man vows to kill Allen, whom he thinks killed his father. A few years and a metropolitan transition finds Williams as the district attorney and Allen as a gangster. He quarrels over the spoil, and the leader fastens some evidence of a certain crime in his clothes. Allen is sent to the death house, but the leader confesses on his death bed. The confession is given the district attorney, who, after a fight with his worse inclinations, goes to the governor and gets a reprieve. It is the night before the execution, however, and all the wires are down, due to the terrific storm, and the railroad is blocked for the same reason. A carrier pigeon is killed by lightning, but the message falls into a military camp. Wireless relay it to another camp, but the warden refuses to delay the death because of the unofficial nature of the message. The attorney and prisoner's mother are speeding by auto, from the blocked train, when the wires are repaired; and just as the warden is about to drop the handkerchief, the telephone—it is situated next to the switchboard from which the current is sent through the condemned—rings, and the governor tells of the reprieve. Then the auto party gets there.

"THE VOICE AT THE TELEPHONE"

Four-Reel Feature Released in Two Parts. Produced by the Kay-Bee Company Under the Direction of Charles Gibly. Scenario by Thomas H. Ince and B. V. Spencer. Released June 19-20.

Dick Carson Thomas Chatterton
John Carson Harrington Reynolds
Telephone Girl Anna Little
Spike Kennedy Herahel Mayall
Captain Lewis David Hartford

What takes a part of the first reel to get into its proper form turns out later to be a fine offering with one or two exceptional features included. The son is wayward, and being found gambling by the father, is disinherited and told to leave the house. He returns secretly for his clothes, bears a struggle down stairs and finds the body of his father stretched on the floor, a pistol beside it. The servants rush in, he is accused of the crime and jailed. Thus far there is no novelty to it, but from there on it comes smartly into an interest of its own.

The strength of the play is in the third degree scenes where the detectives and police are questioning, first the son, and later the real assailant. The brutality, and in this instance, the efficacy of it are all clearly and well shown. Then the murder scene is rehearsed, and the criminal finally confessed.

Herahel Mayall is the guilty man, and adds one more to his already impressive list of "heavy" interpretations. His work is some of the best of that type we have seen on the screen. The other unusual feature is the meaning of the title. The girl at the central switchboard hears the

voice over the telephone, when the father is being shot, and calls vainly for help. The girl hears the voice of the assassin and then the shot. This is used as a device in order to eliminate the objectionable scenes of the crime. The girl tells the police and her knowledge is utilized by bringing all suspected persons to the phone and having them talk to the girl at the other end. She immediately recognizes the voice of the guilty man, first failing to identify that of the man. The scene of the shooting is then repeated and the guilty man confesses. The man is reconciled with his father, who was only badly wounded. F.

"THE MOONSTONE OF FEZ"

Two-Part Vitaphone Feature Drama Produced by Maurice Costello and Robert Guilford. From the Script by Robert W. Mitchell. Released July 7.

Robert Van Norden Maurice Costello
William Gibson Maurice Costello
John Gibson Maurice Costello
John Gibson Maurice Costello
John Gibson Maurice Costello
John Gibson Maurice Costello
John Gibson Maurice Costello
John Gibson Maurice Costello
John Gibson Maurice Costello
John Gibson Maurice Costello

What this picture does, perhaps, as well as anything, is to show European hotel managers up at about their true worth. With smiling deceit the suave gentleman assures the dear American madam that he knows nothing about the disappearance of her mother from the room next door. This happens at the end of the first reel, and furnishes Maurice Costello, who has made friends with the girl, a chance in the second reel to solve the disappearance. There is somewhat of mystery about it, but the truth is rather evident at all times. The plot, however, would have made an excellent one-reel story, especially with the cast at the command of the directors.

The American meets the girl and her mother in Morocco, that country being represented by some Turkish and one set of the harem, fairly well done. The women leave for Marcellus and there the mother is stricken but refuses to tell her daughter, as she fears the black plague. The next morning the mother is found to have disappeared from the room, and the doctor, when called, pronounces the girl mentally deranged for the name of her mother is no longer on the register. She telegraphs her newly-made American friend in Morocco. He arrives and finds that the name on the register was erased. Then with the American consul he happens on a notice that belonged to the missing woman, and thus they trace the maid who waited on the woman in the night and who told her she had suddenly died of the great black plague and how the proprietor, fearing a general epidemic from the hotel, had had the woman spirited away during the night. Nothing is done about it, but in the last scene the young girl walks the deck, her head on his shoulder, homeward bound. F.

"THE SHATTERED TREE"

Two-Part Edison Feature Written and Produced by Ben Wilson. Released July 1.

Mr. Herndon Robert Brown
Harry, younger son Harry Brown
Harry, older son Harry Brown
The daughter William West
The mother Gertrude McQuay
The father George W. Brown
The American Harry Brown

Pictured in a quiet and assured way, with the aim for higher dramatics, and not in the least ostentatious, by which is meant that the play is without melodramatic incident, occasional expedient, unexpected move or vagary of photography. It is clear and always moving. It is a little too "mushy." In the role of the director and actor, Mr. Wilson has quite differed from the individual scenes the fact that he directed them as well, which fact is spoken as the height of ambition that this double effort could accomplish. The night tints are a beautiful shade and clear as well. Perhaps a little too close adherence to photoplay convention is noticeable in the general conception of the script, but it serves amply for amusement purposes in holding the attention for a diverting half hour. The final scene, with the light and shadow effect on the stony brook, is a gem.

The elder of the two sons, a "rounder" and the despair of his father, takes the blame for the riding of his father's safe by the younger and trusted son, and leaves for the West, where he immediately falls in love with the daughter of the man with whom he has gone into prospecting partnership. The first blast reveals one of a high grade. Meantime, at home, the younger son has again speculated with the firm's money and this time is caught "short." The blow kills him and the family is won in reduced circumstances. The sister sends a telegram to the brother out West and the latter hastens home, telling the girl to whom he is by now engaged, that "his love will stand as long as this tree," their favorite meeting place. While he is gone a rival sends the telegram, to which he puts the wrong meaning, and the girl suspects another girl in the East. A storm splits the tree, and she despairs. He arrives in time to prevent her jumping from the cliff. F.

"THE SONG IN THE DARK"

Two-Reel Humany Drama Written by Mal-belle Holkes Justice. Released June 13.

Angela Gerda Holmes
John John H. Cowar
Angela's brother Heide Dunbar
George, her brother Bryant Washburn
Richard Angela's fiance Richard C. Travers

The story in this film has the double virtue of being new as well as sympathetic.

It is not unusual to stir pity in an audience by a display of blindness, but the author in this instance has found a fresh path leading to the desired end, and director and players have been fortunate in catching the spirit of the story. Photography, too, is so good that it merits special mention. Some unconventional light effects are achieved with pleasing results, and expert timing adds appreciably to scenes that obviously aim at creating atmosphere.

Returned to its rudiments the plot of "The Song in the Dark" amounts to this: Angela, a wealthy society girl, buys a casket from a dealer and is awakened one night by its creaking sound. Naturally, she is surprised to find that the bird cage in the dark casket as morbid as in the daylight. An examination discloses the reason. The bird is blind. When Angela returns to the dealer and learns that he has blinded all of his canaries that they may sing better, she immediately summons her brother, a lawyer, and has the man arrested. The judge makes a law to suit the case and sentences the dealer to a prison term.

In the second part, with the day of Angela's wedding approaching, she suffers an accident that destroys her sight. An operation proving unsuccessful she is doomed to perpetual blindness. Like the canary hanging in the cage by her window, she too, must sing her song in the dark, and bravely making the best of misfortune, she sits before a piano in the dark of the music room and sings with all the spirit of happiness. Gerda Holmes is appealing in the part of Angela, and the brother and fiance are convincingly portrayed by Bryant Washburn and Richard C. Travers, respectively. E.

"THE SEVERED THONG"

Majestic Drama in Two Reels. Released June 21.

The Indian Dark Cloud
The Trapper George Houston
The Wife Mary Allen
The Outlaw Marie Ewe

Turning the tables for once, and showing an Indian in the light of a true Christian, ready to repay good for evil treatment by his white brother, this film is well above the average of Western subjects in dramatic interest and moral character. It is a strong story acted with much force by the quartette of players in the leading parts, and the choice of picturesque locations for backgrounds could not well be bettered.

Dark Cloud is a militant Christian determined to spread the Gospel among the thoughtless cowboys and trappers of the neighborhood. They emphatically object to being preached to by a "redskin," and inspired by the most aggressive of the trappers, lead Dark Cloud to the town line, warning him not to return. Without any feeling of malice the Indian accepts the inevitable and wanders over the hills.

The trapper returns one day to find his wife at the mercy of an outlaw Indian. Before kicking him out of the cabin he gives his wife a whip which she uses in good purpose against the shoulders of the desperado. Eagle Eye strikes his time and when the woman and child are again alone in the cabin, he overcomes them and puts the building on fire while the little girl is imprisoned in the cellar. The woman he carries off and ties to a tree. At this critical point Dark Cloud appears and with Eagle Eye aiming bullets at him, he directs his fire at the thong binding the woman's arms. Each shot takes effect until the captive is free to plunge a dagger into the outlaw's back. The child is rescued and the trapper returns in time to thank Dark Cloud and, incidentally, to accept his religion.

In "The Severed Thong" occasional incidents are made a part of a genuinely good story. D.

"A DIAMOND IN THE ROUGH"

Two-Part Kalem Feature Produced by Guy Coombs. Released July 13.

Jim Grim, self-made man Guy Coombs
Mrs. Mervin Rita Allen
Mervin, her wealthy son Anna Wilson
George, Mervin's do-well George Graham
Travis, his friend Edwin Brandt

The man is self-made, comes East, and is sent by his partner to stop at the house of the partner's wife. Here he meets the rich ward with whom he falls in love. Another man, a new do-well, hovers in the background, and, though much space is given this character, his principal mission is to go to the wife beseeching for money, and to be caught in this attitude by the returning husband. For, when the ward learned of the loss of all her money, the unscrupulous villain, who was only after her money, deserts her and in her pique she accepts the proposal of the self-made man. But it is a cold, loveless marriage, and when the husband sees her in what he thinks is an incriminating position he decides to sue for a divorce.

The matter of the loveless marriage and the man hastily repeating his infatuation are well handled and unusual. Anna Wilson, as the cold wife who on the screen develops the passionate fondness for the man to whom she is married, gives us some of her best work. Guy Coombs, lead director, is also pleasing in a somewhat unaccustomed role.

The husband leaves to live in the woods while the divorce is being secured. The wife decides that she loves him and follows. She straightens the things in the cabin pending his return, but his leg is caught in a bear trap of his own setting. She gets help and saves him back to health. F.

Kindly mention DRAMATIC MIRROR when you write advertisers.

SELIG CURRENT RELEASES

BIG SELIG 3-REEL COMEDY A FIVE HUNDRED DOLLAR KISS

One of the Greatest Laugh-makers Ever Produced

RELEASED JULY 27. A hilarious farce depicting the comedy of misadventure. The story of a young man who is mistaken for a wealthy heir, and the resulting comedy. A laugh in every scene.

MUFF

A Father's Reformation

RELEASED JULY 28. One of Ray L. McCord's best dramas with a great moral. The story of a stern father, an irresponsible son, a lady, and an old maid. Full of laughs and tears.

THE MOTHER HEART

GREAT SELIG 3-REEL DRAMA

A Revolt Against Oppression

Featuring

Beulah Byron and Wheeler Oakman

RELEASED JULY 28. A dramatic of great pictures, telling the story of a wealthy society girl, who rebelled against the authority of the rich and finally found peace and happiness in the simple life.

A FIVE HUNDRED DOLLAR KISS

WHEN THE COOK FELL ILL

Patsy had Ten Mouth of a Good Thing
RELEASED JULY 31. One of R. M. Brown's great Western comedies pictured in a succession of exciting scenes, produced by Gregory, Tracy, and others. Featuring Frank Clark, Wheeler Oakman and Tom Mita. Full of fun.

LOVE VS. PRIDE

The Story of a Film Ambition

RELEASED AUGUST 1. A drama with a moral, depicting the error of a girl who is the slave of ambition and pays the full price. A powerful moral lesson.

HEARST-SELIG NEWS PICTORIAL

ALL THE BIG NEWS FROM EVERYWHERE IN PICTURES

RELEASED EVERY MONDAY AND THURSDAY

WATCH FOR "THE ROSARY"

Another Big Selig Feature

Pictured with absolute fidelity to every detail. No expense spared to make this celebrated production.

Ask your Exchange about it.

All Releases Through General Film Co.—Ask Your Exchange

THE SELIG POLYSCOPE COMPANY

General Office: 20 East Randolph St., CHICAGO

J. SEARLE DAWLEY

Motion Picture Producer

R. 1009, Candler Building, New York.

Columbus discovered America—

Siegmund Lubin discovered Lubinville—

and

JOHN E. INCE discovered LUBIN-INCEOGRAPHS

LUBIN INCEOGRAPHS—The incompetent—in Old Virginia—The False Shadow

ROSEMARY THEBY LUBIN

James Dugan in Oscar Wilde's "The Shadow"—3 Parts
When Dugan was only 1 Part
The Shadow—3 Parts

EARL METCALFE

LUBIN

DIRECTOR OF G. W. THEATERS

FEATURE FILMS

"A STRING OF PEARLS"

Two-Part Feature Produced by the Kalem Company Under the Direction of J. F. McGowan. Written by Marie T. Jacobs. Released June 24.

The Artist William Brunton
An Italian Lee D. Maloney
His Wife Helen Holmes
Organ Grinder G. A. Williams

The artist seeks a model and drifting to the Italian quarters he meets the very woman he wants. In spite of the fact that she is the wife of an unscrupulous Italian, she consents to pose for him. One day she is present when a pearl necklace, a present for the fiancée of the artist arrives. The model arranges with her husband to be under the window. That afternoon she drops the necklace out of the window while the artist steps into the next room. But her husband has not yet arrived and an itinerant organ grinder captures the pearl. He pawns it for a few dollars. The detectives are summoned with the discovery of the theft and, questioning the young woman rather sharply she breaks down and confesses. The detectives grapple with the husband whom they immediately visit, but he breaks away and a lively chase ensues, flashes of which are shown during the remainder of the reel. The woman also escapes and leads a rather long pursuit. The organ grinder meanwhile returns to the house and begs for "some more of those pretty beads." This leads to the discovery of the pearl necklace and its restitution and the pardoning of the Italian and his wife, for in the pursuit he turned back to save a drowning policeman, one of those who was after him. As a trio of "Italian" artists Helen Holmes, G. A. Williams, and Lee D. Maloney are cast in the picture. The picture has been well handled by the director.

"DEBORAH"

Two-Part Drama in Two Reels. Featuring Maude Fealy. Released July 7.

A sub-title at the opening of this drama informs us that the picture is intended to reflect conditions in Austria early in the eighteenth century. The persecution of the Jews is the theme, handled with no little skill, though the story is personal rather than general in its scope. What we see of the tragedy directly affects Deborah, a Jewish maiden, and her immediate family, and it is with the sufferings of Deborah that we are concerned, not with the misery of a down-trodden people. This is not cited as a defect, merely as a fact that may be construed as a tribute to Maude Fealy's persuasive acting. Certain it is, she excites much sympathy for the unfortunate Jewess.

Deborah and her aged parents are the objects of ridicule and abuse. Even a home is denied them, but they show the resignation born of necessity. Then Joseph, the burghmaster's son, falls in love with Deborah, and despite parental objections, promises to marry her. A schoolmaster, an apostate Jew, tells the burghmaster that money will induce the girl to release her hold on Joseph, and he is authorized to test her with an offer. He returns with a false report, which convinces the young man that Deborah is untrue. Joseph weds a girl of his own race, and as the wedding party descends the church steps, the Jewess, with dramatic fervor, leaps a curse on their heads. Five years later she is saved from a gang of robbers by Joseph, and, having lost all bitterness against the man who, after all, only observed the laws of his people, she leaves for a land of broader freedom—America.

Most of the settings in this picture are attractive and photography is beautifully clear. There is plenty of action, a fair share of it being dramatic. Then there is Miss Fealy's impressive performance supplemented by the competent acting of a numerous cast.

"FORCES OF EVIL OR THE DOMINANT WILL"

Drama in Three Reels Released by the Leading Players Film Corporation.

The chief fault in this picture is the distorted notion it may give of the possibilities of hypnotic influence. The entire story is built on a false premise; but overlooking that defect the spectator may enjoy a liberal supply of melodrama, forceful acting and attractive settings. Then by way of simple pathos we have two little girls who mourn the loss of their mother, a victim of the all powerful hypnotist. These children are natural as well as clever actresses.

The "dominant will" is a Dr. Gregory, who falls in love with Mrs. Livroy and without even the aid of a negative attitude on the part of his subject, exerts a spell that places her completely in his power. She rises in the middle of the night, goes to Dr. Gregory's home and writes a farewell note. The children are told that their mother is dead.

Wintering on the Riviera, Mrs. Livroy encounters her little daughters and memory of the past is suddenly restored. This prepares the way for a fight between Livroy and the doctor, that is scarcely settled in favor of Gregory, when that gentleman and his lady love tumble over a cliff and are much the worse for the experience. Gregory dies, but the woman recovers and saves her husband from conviction on the false charge of throwing his enemy over a precipice. The film was made in Europe. D.

Lucille Love (Gold Seal, July 21).—With these two reels the Universal Company's very successful Lucille Love serial is brought

to a close. Lucille, with the camera, from the earlier release, this installment is not devoid of excitement. Finding herself alone in Lombard's room, Lucille attempts to flee with its sliding walls, trap doors, and the like, all of which may be operated by an apparatus concealed behind a picture. Lombard falls into his own trap, and while the man is pinned under a pile of furniture, Lucille watches the papers and boards a train for Washington. She can be overtaken, Gibson follows, after a personal encounter with Lombard, and remaining across merely serve to bring the story to a fitting conclusion. D.

LICENSED FILMS

Heart-Beating News Pictorial, No. 37 (July 5).—While no big news events are covered, the selection is diversified and well edited. Twenty deaths in storm-swept Paris, the home of the Revolution dedicating a monument, Colonel Roosevelt "resting" at Sagamore Hill, woman life savers, and a lot of the sales are complete the picture.

The Gruesome Gratitude (Biograph, July 4).—The rest of Biograph's actors and the same smoothness of photography that is usual with the Biograph's novel camera work characterize this fairly pleasing film, whose methods of directing are more a matter of suggestion than the nervousness of the plot. A moderate amount of suspense and an underworld atmosphere together help to make the interest. Sacrifice is the avowed motive. The burglar is to be tried, and a young lawyer takes his case, without remuneration, and wins as well as time. Time passes, and the wife of the burglar is seen, and can be saved by a certain sum that a noted criminal has just discovered. The latter imagines himself obliged to the lawyer, and returns to part with any of the money. The burglar hears of the circumstances, and steals the sum, but is killed in the deed. The life of the wife, however, is saved.

The Little House (Bible, July 4).—With a cast of leading actors, cast as the little village, Harold Cooper as the social investigator, and Helen Delaney and a number of unusually well-dressed extras, this one-reel drama presents a picture that is effective. The picture has a specially written scenario for it, and the story is told in a very effective manner. The little girl made up as a boy, and at the same time a superabundance of material are very evident. Oscar Harris is the producer of the scenario by A. H. Glazier. The child, an orphan and forced to work by a wicked relative, wanders away from the station of Jimmie, who has "the lowest station on the line." Presently, after she has told her story, she wanders out at his request, for it is against the rule to stay in the telegraph office. The owner of the station enters, and the others band the operator. Their object is to have the train bearing the strike-breakers pass unimpeded, to destruction. The child, after the men have left, comes crawling in, and the operator instructs her to "turn on the water in the water tower. Although the engineer in the speeding train feels the strain of water, and decides to stop the train to investigate, Jimmie takes the little girl home to his mother in live with them.

Waterfalls of Argentina (Bible, July 4).—This is a very pretty view, in addition to pictures of the waterfalls, we have charming glimpses of rapid rivers and clear lakes bounded by the luxuriant foliage of a forest.

After Spanish Couplings (Bible, July 4).—Written by George A. Lewis, who directed his own picture, this one-reel offering is one of those for which the Lubin Company took a special trip to Bermuda to secure the proper settings. In the leading roles are May Abbey, Ben Wilson, Mrs. William Bechtel, and William Bechtel. In the part of the courtship, a Spanish village scene, it would be hard to conceive of a more artistic and at the same time realistic person than Mrs. Bechtel. The settings, of course, are out of the usual, and an attempt is made to have them as Spanish as possible. The weather is from the New England village arrives in Spain to visit her noble Spanish relations, who are in need of money. They try to have her sign a certain agreement, but she suspects and returns to the U. S. A. Here she attracts commercial success, comes to visit her mother, and on the steamer and his first act, which is symbolic of the ending, is to throw the cat out of the chair in which he sits down.

The Palace and the Temple (Vitaphone, July 4).—If it were possible for the voice of the man who learned to love to be like the voice of his brother that she could not tell them apart, and, further, if it were possible for the girl to marry the brother, though blind, and still not recognize the difference, then this would be a great film. But credence is not it is an interesting story, as a general one, written by Elizabeth R. Carpenter and staged by Theodore Marston. Dorothy Kelly, James Morrison, George Stevens and George Cooper are the cast of Vitaphone. The latter, the daughter of a doctor, by his worthless brother from the city arrives and wins the girl. A premature explosion takes away her sight, and thinking that she is dying, she insists upon the marriage. The worthless one refuses, and the first one takes his place. Years later she recovers her sight through another accident, and realizes the change in the brothers, but sees that it was all for the best.

Father's Weekly (July 4).—Really remarkable pictures of the nature are covered considerable space in this issue, and they are well worth the postage allotted them. A Father camera man was notified in time to reach Salem when the congregation was at its height, and he secured a wonderful piece of film, some of it taken at midnight. Second interest centers in the Pennsylvania boat race, and on the rest subjects of contemporaneous moment complete the release.

A Russian Bear Hunt (Pathé, July 13).—A hunting picture giving a fair idea of the brutality of a hunting party as organized by a Russian grand duke. While wild bear are the chosen prey, men and dogs devote some little time to running down deer. We see the doomed animals swimming rivers in a vain attempt to elude the bullets of the Russian sportsmen and the teeth of the sportsmen's dogs. On the reel with the wine industry.

The Wine Industry (Pathé, July 13).—From the time the natives of Marsala, Sicily, gather in the fields to pick the grapes, until the fermented juice is corked in barrels and ready for shipment, this film shows the story traced in the making of fine wine. A most instructive subject, closing a reel with A Russian Bear Hunt.

OPPORTUNITY



Does not always come in gilt-edge packages.

A package containing Gaumont Films, no matter whether surrounded by silks or tatters—always bring the exhibitor a full house.

THE CURSE OF THE SCARABEE RUBY

3 REELS.
Another Gaumont Triumph
Shipping Day, July 25th.

THE LUBIN COMPANY
DELUXE
LUBIN MFG. CO. PHILA., PA.

Lloyd B. Carleton
DIRECTOR

ORNI HAWLEY
LEADS

EDWARD J. PEIL
LEADS

ELEANOR BARRY
CHARACTER LEADS

RICHARD MORRIS
HEAVIES

ARTHUR S. CLIFTON
ASSISTANT TO DIRECTOR

JAMES J. HUMPHREY
CHARACTERS

RELEASES:
HIS CODE OF HONOR—2 Parts
IN PREPARATION, ANDREW MACK IN
RACED EARL—5 Parts

ELAINE STERNE
Photoplaywright

Author of Vitaphone's \$1,000
Prize Scenario
"The Sins of the Mother"

ADELE LANE
SELIG CO.
PACIFIC COAST STUDIO

Mrs. Stuart Robson
with
EAGLE FEATURE FILM CO.
(71 West 23d St.)
Frank Dear - Director

GEORGE KLEINE

George Kleine sold film when subjects came in fifty-foot lengths, with frames four inches wide. That was way back before the Motion Picture Patents Company or General Film were heard of. George Kleine sold stereopticon machines, magic lanterns, lenses and such things in those far-off days when the penny arcade, the Latham Loop and Thomas A. Edison were just peeping over the horizon. That was the birthtime of the motion picture, when an especially magnificent film creation consisted of a man walking to and fro, bowing and mysteriously giving place to a mule kicking up its hind legs, a girl smiling, or a cable car moving down the avenue.

Mr. Kleine bought and sold everything that had anything to do with pictures, through the Kleine Optical Company, of Chicago. He bought the pictures themselves. He is to-day the largest film importer in the world.

Mr. Kleine has been a manufacturer and today operates a chain of branch offices throughout America. He is heavily interested in the new Candler, New York's latest beautiful theater; is actively engaged in making pictures in his own studios abroad and has many lesser investments of a similar nature.

From April, 1910, to May, 1913, George Kleine was vice-president of the General Film Company. By all odds the most successful picture ever known, "Quo Vadis," was brought from Italy by him in the early part of 1913.

MME. BLACHE ENDANGERED

Narrowly Escapes Injury When Tank Bursts at Fort Lee Studio

While staging a complicated water scene last week for a coming Blanche feature entitled, "The Mysterious Bride," Madame Blanche narrowly escaped injury when a large glass tank gave way under the pressure of water and scattered broken glass in every direction.

The accident happened in the Blanche studio where the tank had been built and carefully tested for the making of a scene in which Kenneth D. Harlan is thrown into the sea in a sack and cuts his way to liberty while under the water. In view of the fact that Annette Kellermann and Director Herbert Brenson had had a narrow escape because of the breaking of a glass tank last winter, Madame Blanche took every precaution to try to prevent a similar occurrence. But a flaw in the glass must have weakened it in a manner impossible to detect with the naked eye, for scarcely had the camera begun to grind when the side of the tank near which Madame Blanche was standing suddenly gave way and only the rapidity with which she ran before the shower of water and broken glass saved her from receiving any serious injury.

The repairing of the tank was only a matter of a few hours' work and the scene was finally completed without a recurrence of the accident.

BRADY STUDIOS COMPLETED

The William A. Brady Picture Plays Corporation now occupies its newly completed studio at Fort Lee, N. J., and expects to begin releases early in September. One release a month will be the rule until the organization gets in full running order, when the number will be increased.

ANTHONY P. KELLY

PHOTOPLAYWRIGHT

New Scenario Editor of the Shubert-Brady Peerless Feature Film Company

LATEST RELEASES

THE LITTLE GRAY LADY—FAMOUS PLAYERS' FEATURE—NOW PLAYING AT THE STRAND THEATER, NEW YORK

THE RING AND THE MAN—FAMOUS PLAYERS' FEATURE

A CRY IN THE NIGHT

THE SPIRIT OF THE MADONNA—ESSANAY

THE UNEVEN BALANCE—ESSANAY

THE MIDNIGHT CALL—PATHE

ALSO WINNER OF SUPPLEMENTARY PRIZE IN THE VITAGRAPH-SUN CONTEST

COMING

THE MAN OF THE HOUR—PEERLESS FEATURE

THE FAMILY CUPBOARD—PEERLESS FEATURE

THE FACE IN THE MOONLIGHT—PEERLESS FEATURE

ADDRESS: THE SCREEN CLUB, NEW YORK

REVIEWS OF FEATURE FILMS

"IN WOLF'S CLOTHING"

Two-Part Kalem Feature Produced by Robert Vignola from the Scenario by Mark R. Heardon. Released July 20.

Dick Worth, lawyer Tom Moore
John Frame, lawyer Robert Walker
Carter Gordon Harry Millard
Stephen Brooks, millionaire Henry Hallam
Daisy, his daughter Alice Joyce
Mrs. Brooks, her aunt Helen Lindroth

While the general nature of this subject may not be new to film patrons, the particular phase of it that the author has seen fit to develop in the greatest detail is essentially novel and interesting. The daughter of the millionaire is about to marry a fortune hunter, whereas she is really in love with a big, young man, but propriety keeps her from postponing the wedding at the last moment. While the groom is dressing for the ceremony, the lawyer friend of the family betrays him to the love of the fortune hunter and writes him an ostensibly friendly note of warning that the girl has lost practically the entire fortune through the death of her father, the clearing up of whose will has disclosed the truth of her pecuniary shortness. The groom determines to leave at once, but the bashful suitor, waiting at the ceremony to which the groom does not appear, goes to his rooms and catches him as he is about to leave. Believing that the girl really loves him, Worth, the bashful one, compels the other to dress and come to the ceremony. There the delayed marriage is about to take place when the lawyer, having found out about the attempted flight of the fortune hunter, stops the proceedings, and Worth is accepted by the bride.

All this action transpires while the bride, at times in a fainting condition, is waiting for the groom to appear. It furnishes strong suspense and is also pictured with unusual care as to the selection of the cast and the settings which are mostly interiors.

Preliminary to the wedding was the wooing of the daughter by the fortune hunter and his attempt to steal a valuable document from her father, which caused the latter's death of heart failure. It was witnessed by Worth, who held his silence, thinking that the man is loved by the girl. As a feature that will give Alice Joyce and Tom Moore prominence no better selection than this, the fourth in the series, could be asked. As the bashful man, Mr. Moore does perhaps as well as in anything that he has attempted of late. Robert Walker is a particularly clean-cut and graceful actor calculated to catch the approving eye of his audience.

"THE HOUSE OF DARKNESS"

Two-Part Feature Made for the Lubin Company by Joseph Smiley. Scenario by Shannon Fife. Released June 18.

John Collins John Smiley
Mary Collins Joe Smiley
Will William H. Turner
Ruth, at eight Eleanor Dunn
Ruth, at eighteen Justine Huff
Philip Charles Miller

Perhaps the action in this offering plays a minor part in the importance of the whole, for the most of our attention seems to be attracted by the characters which Mr. Fife has built up and which Mr. Smiley has eminently succeeded in giving the necessary realism and interest. As the title suggests, the offering is one of decided mystery, and what is perhaps less commendable, one of gloom.

The grandfather leaves to his orphaned granddaughter his treasure, locked in the secret rooms downstairs, and appoints the two brothers, lawyers, as executors and guardians. The sight of the money in the old trunk is the undoing of the two brothers, who neglect their business in thinking of the hoard. Their frequent visits to the rooms lead to their quarreling and coming to blows. The younger brother leaves. Then the other brother moves into the house with the young girl, and the mansion is called the house of darkness. The old scrivener is the only companion that the young girl has.

Years later a young physician arrives, and is called to attend to the older brother, who is dying. He readily falls in love with the young girl. The younger brother, now an old man, arrives home and grapples with the sick brother. They set the house on fire in their struggle, and the doctor rescues the girl, while the brothers and the treasure are consumed.

It is difficult to so evenly balanced and what is more to the point, so excellent a cast to single out any one or more for

praise. Suffice it to say that in a number of roles, all more or less difficult to portray, that the cast have acquitted themselves admirably. The picture is presented with appropriate lighting, and set in the usual manner.

"LILLIAN'S DILEMMA"

Vitagraph Farce-Comedy in Two Reels. Written by George Ridgwell and Directed by Wilfred North. Released July 11.

Lillian Lillian Walker
George Burson Willie Van
Dick Denby Paul Kelly
Tom O. Lawrence
Mr. Whippson Albert Rosenthal
Mrs. Whippson Kate Price

Most of this farce-comedy (emphasis on the farce) is laid in a boys' boarding school, attended by the fair Lillian's brother, Dick. The farcical disturbance, and there is plenty of it to fill the greater part of two reels, is due to Lillian's daring school boy impersonation. There is a confusion of rooms, a confusion of clothes and a confusion of opinions held by the principal, Mr. Whippson and his jealous wife—all owing to the seemingly harmless prank of a pretty girl.

Dick writes home requesting a liberal addition to his wardrobe, and Lillian undertakes to deliver a suit of clothes and various other things in person. Finding that young women are not admitted to the school grounds, she substitutes boys' garments for her own and is welcomed as Dick's brother. Her career as a boy makes a lively chapter of misfortunes with a romantic conclusion, for Lillian wins the heart of the handsome young assistant master, George Burson. Rapid action and clever playing give lots of snap to Lillian's Dilemma.

An interesting subject, the "Japanese-American Fishing Industry" fills out the last reel of this release.

"THE LEOPARD'S FOUNDLING"

Two-Reel Feature Produced by the Selig Company. Written and Directed by Kathlyn Williams. Released June 29.

Peter Herman Thomas Santachi
Anna, his wife Mrs. Clifton
Bain, their seven-year daughter

Bain, fifteen years later Baby Lillian Wade
Gaulley, American hunter Charles Cary
Wamba, native Lafayette McKee

It was like welcoming back one of the "Kathlyn" series when this picture featuring Kathlyn Williams she also wrote and directed the play—appeared on the screen with the same cast that took various parts in the adventures and with the Selig too. Even the piano player unconsciously drifted back to the music that she utilized fortnightly to within several weeks. But there the resemblance ceased. Miss Williams has fallen back on an elemental plot, and by her complete knowledge of the requisites of pictures presented a finished and simple love story completely set out in the requisite number of tropical scenes.

The baby becomes separated from her parents while traveling through the African jungle, and years later is shown having grown up with two leopard cubs. She is seen roughly clothed, as instinct has taught her, fearlessly carousing her two litter mates, they also being shown full grown by now. An American hunter and his friend see her and capture her, but the natives, who think her the great white spirit, free her and place the bound American at the entrance to her cave. She frees him and consents to accompany him back to America, where they are married.

Miss Williams and the leopards form a series of interesting pictures, and the sight of Baby Lillian Wade under the leopard's paw will be a revelation to those unacquainted with the darling of this little miss. Perhaps the conception of the scenario was better than its execution, for wild animals are notoriously bad actors before the camera, but whatever can be said of the minor faults of the picture it succeeds in sustaining a continuous interest in the central figure—Miss Williams.

"THE TOLL"

Two-Part Vitagraph Feature Produced by Theodore Marston from the Script by Elizabeth R. Carpenter. Released July 4.

John Steele James Morrison
Antonio George Cooper
Maria Dorothy Kelly
Haine Marie Weismann

What the impossibility of an altogether new plot forbids the thoughtful selection of scenes that are far away from the usual

THE KINEMATOGRAF AND LANTERN WEEKLY

The Original and Leading Journal of the Trade

240 pages

Specimen Free

13,000 copies weekly

6 Tottenham Street, Tottenham Court Road, London, W.

THE BIOSCOPE

THE Moving Picture Paper, in Great Britain and

THE Best Advertising Medium, for Sale

Subscription 12.60 Post Free

OFFICES: 25 SHAPESHOT AVENUE, LONDON

ESTELL ALLEN

Address: DRAMATIC MIRROR

MAUDE



FEALY

Successful feature star playing in Thanhouser Feature releases, two and six reel photo plays

NEW ROCHELLE N. Y.

JOSEPH W. SMILEY'S LUBIN CO. LUBIN STUDIO LUBINVILLE

Joseph W. Smiley PRODUCER-LEADS

Justine Huff LEADS

William W. Coblin JUVENILE LEADS

John H. Smiley CHARACTER LEADS

Geo. S. Bliss CHARACTERS

James J. Cassady CHARACTERS

COMING RELEASES:

A PRACTICAL DEMONSTRATION
THE HOUSE OF DARKNESS—Multiple Reel
THE SORCERESS—Multiple Reel
THE PITCHNESS—Multiple Reel

GLEO RIDGELY

Kalem Co. Glendale, Cal.
DIRECTION GEO. H. MCLFORD

CHARLES M. SEAY

EDISON DIRECTOR Current Release
The Adventure of the Absent Minded Footman—July 20; A Deal in Saturn—July 28

JOHN J. DELSON

JUVENILE MAN

Lubin Stock Co. Phila., Pa.

JESSIE STEVENS

Character Comedienne

Edison Studio New York

Photoplay MSS. Revised, Typed and Criticized

A. R. KENNEDY, 2320 N. 17th St., Phila., Pa.
Send for Folder

conventional sets bids fair to accomplish, as illustrated in this offering. In brief, the American wins the friendship of an Italian woman whom he takes back to America. Here her husband follows and tries to kill her. The protection of the Italian woman by the American causes the latter's wife to mistrust his motives, her fears, however, being dispelled by the dying statements of the Italian woman.

Surely no one would call this a new plot, and yet, due to the improved locale, the general interest in the subject and the most fortunate casting of the above quartette of players this offering serves to grasp the attention. Dorothy Kelly falls readily by ability and make-up into the part of the very attractive Italian girl. Her good looks render it most likely that the suspicions of the other man's wife should be aroused. As a typical young American, James Morrison looks the part and needs no especial commendation beyond the fact that he was fully up to his mark. George Cooper is ideal in his role.

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT



MEN WHO "MAKE TIME FLY."

In the Center, Frank R. Woods, Mutual Scenario Editor; at Left of Picture, Russell E. Smith, Photo-playwright; and Jack O'Brien, Mutual Director.

We like to remark, in clarion tones, that **THE DRAMATIC MIRROR** is in no way whatsoever connected with any "bureau," "school," or "institute," having to do with the criticizing or revising of photoplay manuscripts. This statement is deemed necessary because an institution seemingly is seeking to convey the impression to clients that **THE MIRROR**, in some vague way or other, is interested in their "course of study." The editor of this Department has waged war on doubtful schools for photoplaywrights for a number of years, and we see no reason to change our attitude. The editor of this Department, or **THE DRAMATIC MIRROR**, has no interest in any way, shape, or form, in any "school," and this plain statement should put an end to any attempt to make it appear otherwise. A number of our readers have written recently asking us concerning a certain "school" which, it is stated, has been posing as an adjunct to **THE MIRROR**, and its Department for Photoplay Authors. Captain Leslie T. Peacock writes: "We hope that you will continue to get after the petty grafters who continue to criticize and market scripts when they cannot possibly do so." We will.

O, That Mine Enemy Would Write a Book!

And while on the subject of grafting, we will turn our attention, friends, for a few brief moments, to the book swindle. Now there are books and books. Indeed, there are a number of meritorious textbooks on the market at present, each and all of them containing matter of great benefit to the aspiring writer of photoplays. These books are well worth the price asked per volume and are written by men who have had years of experience and are well qualified to instruct the photoplay idea how to shoot. The latest swindle is the pamphlet that sells for \$1.25 per copy. It cost five cents a copy to print. It is advertised as a book and also as a "course in photoplay writing." Here are some advertising statements prepared to sell this "book" of twenty-five brief pages: "Learn a profession; an investment of \$1.25 will enable you to write many successful photoplays; \$150 paid for each play accepted; your services are in demand; no physical exertion, invalids can succeed; learn in five days' time and start to write immediately; experience and education not essential, and you can travel and work where you please; the cost is trifling, and we tell you how to write photoplays, where to sell them, and guarantee success." When you send in your \$1.25 you get a paper bound pamphlet consisting of twenty-five pages, the contents being stolen from other works. The pamphlet is offered confidentially to mail order men, together with a sample advertisement that reads as follows:

WRITE STORIES! For Moving Pictures. Publishers pay from \$25 to \$100 each for Photoplays. Interesting and profitable. No experience necessary. Work in spare time. Full particulars FREE. (Your name and address here.)

The above advertisement will occupy about six lines. It can be inserted in magazines for from \$1.50 up according to circulation. It can be placed in eight Sunday Newspapers for \$5.00, twenty Sunday Newspapers for \$10.00.

The above is just one of many nets that have been spread to catch the unwary and yet the would-be photoplay author will continue to spend his good money on such schemes!

And Then the "Professor."

And now just one example of hundreds of letters we receive every month in the year from those who seemingly will not learn: "I am going to ask your advice about some things that have been puzzling me for a time. If a person has a photoplay is it possible to get it to an editor, or to a company, without going through this business of sending it to be 'marketed'?" Now, I would not hesitate about the \$2, but how do I really know that it is going to be submitted? Why could not the companies receive scripts direct from the writers without going to the middlemen who guarantee to sell your play for you? Why wouldn't any of the film companies or editors be just as pleased to receive a manuscript from me personally as from some 'institute,' or 'bureau,' for instance? Surely, the editors will not refuse to look over manuscripts. Eighty per cent. of our amateurs are paying out \$2 and \$3 to sell plays that never get anywhere. I realize that manuscripts should be submitted in proper form, but many amateurs have facilities for using the typewriters and know enough not to write on both sides of the paper. Do script editors care to have the writers write direct to them? Is it best to always send to the same company? One of my stories was criticized by a party in Pennsylvania, who says it is away above the average. Now comes the 'rub,' for I must send immediately \$1.75 to have this typed correctly and marketed for me. I do not begrudge the money, but the thought came to me that I might send the story out myself if I knew just how to go about it."

A Sin and a Shame.

Really, it is a sin and a shame the way some of these "professors" take the money from the writers. We publish the above letter for a purpose. It may prove to others what misleading advertisements can accomplish. The writer of the letter has evidently been a close reader of misleading advertisements directed to the army of photoplay writers. She evidently believes that it is impossible to sell her stories direct to the editors of the film companies. She is firm in her conviction that she must send her stories to some "professor," or other intermediary, together with a fee, and that the wide knowledge of this middleman will help the sale of her manuscripts. With one or two exceptions, the "bureau" which advertises to market photoplays are in disrepute with the script editors. We know of several editors who will positively not consider any photoplays submitted by these middlemen. They take the fee, use the postage sent on by the trusting aspirant, send out the scripts a few times and then return it to the writer. Save your money. Spend the "fee" formerly sent to some grafter in paying postage on your own scripts. Study the stories of the releases to be found in this publication, as they will give you an idea of the kind of plots desired by the various editors. You can sell your scripts as readily as can some "professor"—in fact, you have the better opportunity of the two. Why give a stranger \$2 to place your story in an envelope and send it out, when you can perform the same labor and save \$1.00. Editors will read your scripts. It makes no difference where or who you are. They are paid to read them. If your story has merit you will hear from them.

Using Pink Ribbon.

"Is a script improved in appearance by using pink ribbon on the outside cover? Is it better to give the ages of the leading characters? Is 'at usual rates' preferable? I recently graduated from a photoplaywright's 'college' and I was instructed

as per above." This letter came in the mail recently and the writer thereof evidently matriculated in the correspondence course of the Montana agent who makes you a "literary genius for a quarter." We glanced over a thousand or more photoplay manuscripts recently. They had been submitted in a contest. Half of them were bedecked with pink and blue ribbons and some were embellished with freehand drawings. Under the title pages of some were written "a gripping melodrama in two parts," or "a rip-roaring comedy in three reels," etc. Do you wish to know what the editorial readers did with these scripts? They passed them over rapidly; in fact, they received scant consideration. The reason was that they had the earmarks of the amateur; they cried aloud of crudeness, of inexperience, of poor construction. The be-ribboned script has small chance in any editorial office. It's easy to write the script bearing the stamp of professionalism. Use a black record ribbon on your typewriter. Avoid the use of pink ribbons, and drawings, and other subdub. Write on good white paper of proper size, 8 1/2, and under your title avoid such expressions as given above. Do your work in a professional manner and remember that you are not submitting examples of art embroidery or freehand drawing. It is also unnecessary to give a character sketch of each member of your cast. It is what your characters do that counts, not their ages or what they wear.

They Escaped the Flames.

Editor Lawrence S. McCloskey, of the Lubin Mfg. Company, writes as follows: "When the fire started at the Lubin plant the boys piled scripts into baskets and rushed them into the street. The fire did not get to the editorial department, but if it had I do not think a script would have been lost. George Terwilliger, who, although a director, wakes up every morning with the feeling that he is still a member of the scenario department, pranced around and got all our stuff to safety. To any of your readers who might understand otherwise, you might say for us, that the fire has made no difference in our requirements—we are buying as many scripts now as before. The Department in **THE MIRROR** is of the right kind and all of us here like it." The letter is self-explanatory. Those writers who have been querying regarding the Lubin fire will be satisfied in knowing that the script department escaped unscathed.

Again, the Sub-Title Question!

Russell E. Smith, of the Mutual Film Corporation Scenario Bureau, shies his castor into the ring of argumentation over the much-mooted question of sub-titles. He writes: "Will you allow me to courteously but firmly disagree with you regarding your statement that the perfect photoplay will be devoid of sub-titles? Of course, they would be perfect, if any could be done that way, but how many can? In the first place, how many stories are there that can occur in the space of time allotted to a picture? Are there enough stories to be written without lapses of time and distance, that are worth recording? Of course, time and distance do not make much difference now to some companies, whose pictures are full of instances where a character walks out of one set directly into another, blocks or miles away! If you can show me how to cover lapses of time and distance without the use of titles, I'll agree with all you say on the subject. Of course, the use of the cut-back helps a great deal, but not altogether. How is an audience going to tell, for instance, whether a female character is a man's sister, or his sweetheart, or just anybody at all: in cases where the plot hinges on which she is, where does your audience get off to grasp the story? Audiences are not exceptionally quick to grasp situations anyhow, and once the picture, or scene, is shown that puzzles them, they are helplessly at sea unless it is clear in the first place, and not one plot in a thousand—I might say even ten thousand—is clear or can be made clear without a title of some kind. Even if there were enough of such plots, how many directors are there in the business capable of putting on the picture so clearly that no titles would be needed? Many of their pictures are not absolutely clear with titles. I allow that sometimes there are too many or too

poorly written titles, but clarity is all important in my humble opinion, and if the director or others do not make it clear to everyone, the titles must, and I do not believe any picture has ever been produced that would have been clearly and fully understood if run without titles." Mr. Smith's argument is well put and we can only repeat what we stated in a previous article that there are far too many pictures produced with sub-titles instead of action, and that the time is coming when directors will be required to put over the story with as few sub-titles as possible instead of having reading matter carry the plot, as is now too often done. Miss Hettie Gray Baker writes: "I have a fondness for the term 'caption'; it seems to me to fill the sub-title bill, but I am willing to follow the majority. I stated that I was not afraid of a little poetry or philosophy in sub-titling if they were needed to make out a perfectly rounded whole. Often such an answer would stick out like a wart and I don't approve of that at all." Miss Baker thinks this Department is doing some effective work. Thanks.

Around the Edges.

Several correspondents wish to know the names of the companies willing to consider manuscripts not typewritten. There are no such companies. Rent, borrow, beg or buy a typewriter.

Captain L. T. Peacock is continuing his crusade for name credit for film fiction. He wants the authors of the original scenarios to be invited to fictionalize the stories and paying them the usual rates paid by publications for fiction stories.

Authors seem confused as to the submitting of scripts to Universal Company. James Dayton is editor of the Western and Jack Byrne is editor of the Eastern editorial departments. Both will give your scripts careful consideration.

Too many costume plays are being written and submitted to the film manufacturers. Never write a costume play unless it is ordered by the editor. Many writers are long on costumes and short on correct historical dates where those costumes should properly be utilized. Editors do not like to take a chance and haven't the time to enter historical research work.

There are too many political stories in which the Boss is all that is bad and the rising young politician, who spurns the bribe, is all that is good. This sort of stuff is now hackneyed, to put it mildly, and a political plot must be extraordinarily good to sell. Better eschew them.

Write the one and two-reel stories. They are going to be much in demand before the snow flies again. The three, four, five and six-reel stories have been overdone in some parts of the country and there is going to be a crash pretty soon if the signs are aright.

The Hall of Fame.

Two additional manuscript readers have been engaged by Editor Byrne, of the Eastern Universal editorial department. The army of writers is growing larger.

Mrs. Louella Parsons, editress of the **Examiner** Company, is reading comedies only at present. **Examiner** affords a profitable market for good comedy, which is much in demand at present.

Walter MacNamara, formerly a photoplaywright, head of the MacNamara Feature Film Company, has been in auld Ireland producing some film features. At odd moments he has been making speeches under the auspices of the United Irish League. His subject is "Ireland's Hour of Victory."

Editor B. P. Schulberg believes that it is more artistic to write successful fiction for magazines than it is to write successful photoplays. "There are few scenario writers who are equipped to provide the fiction of the nation," he says.

Shannon Flife, member of the Lubin editorial staff, is taking a special course in English at the University of Pennsylvania. He has been working hard recently preparing to finish up his year's course of study. Incidentally, he finds time to write some strong and gripping photoplay plots.

Burlesquing Policemen.

The International Association of Police Chiefs at their recent convention declared war on all makers of motion pictures who burlesque policemen and produce films de-

VITAGRAPH

"THE SOUL OF LUIGI"—Drama Monday, July 13

Deserted by his wife, he changes to a religious money hunter. Through his wife's maid, he and is rescued by the husband of his wife. DONOVAN KELLY, JAMES MORRISON, GEORGE COOPER and ANNE RANDOLPH are the cast.

"FOGG'S MILLIONS"—Two Part Drama Tuesday, July 14

Through robbery, they come into possession of an adventure. After his death, she is convicted of his crime and his millions revert to the rightful heir. VAN DYKE BROOKS is the lead.

"THE ARRIVAL OF JOSIE"—Comedy Wednesday, July 15

She comes here a stranger, and here she stays. A chance acquaintance turns into love and she becomes the happiest of women. JOSE SABLE and BILLY QUINN are the leads.

"THE LITTLE CAPTAIN"—Comedy-Drama Thursday, July 16

Sammy Jim follows the General's instructions. By mistake, he takes a convict, for which he is court-martialed. Explanation releases him and he secures a pardon for the convicted man. BOBBY CONNELLY is the title role.

"PIGS IS PIGS"—Comedy Friday, July 17

Two hapless gentlemen driving into a family of one thousand. JOHN BUNNY has his troubles with them, but finally gets rid of them.

"THE SONG OF THE GHETTO"—Two Part Drama Saturday, July 18

It makes a big hit. The company is excellent. The show business life. The man for whom the show business has sacrificed the woman who did the show. All their adventures and in the end. WILLIAM HUMPHREY, ANTONIO MORANO, CAROLYN BIRCH and EULALIE JENSEN are the cast.

SIX A WEEK

"LOVE, THE CLAIRVOYANT"—Drama Monday, July 20

"BREAD UPON THE WATERS"—Two Part Drama Tuesday, July 21

"BUDDY'S DOWNFALL"—Comedy Wednesday, July 22

"THE APPLE"—Drama Thursday, July 23

"THE WINNING TRICK"—Comedy Friday, July 24

"ROMANTIC JOSIE"—Two Part VITA-LAUGH Comedy Saturday, July 25

VITAGRAPH ONE, THREE AND SIX-SHEET POSTERS

THE VITAGRAPH CO. OF AMERICA 2, 15th St. & Looney Ave. BROOKLYN, N. Y.

WORLD CONQUERING PHOTOPLAYS BROADWAY STAR FEATURES

PRODUCED BY THE VITAGRAPH COMPANY OF AMERICA

5-RELEASES-5

1-Part Drama A MILLION BID

2-Part Comedy GOODNESS GRACIOUS

2-Part Drama MR. BARNES OF N. Y.

2-Part Comedy LOVE LUCK AND GASOLENE

2-Part Drama CAPTAIN ALVAREZ

A thrilling war time story of love and adventure

COMING!!!

THE LATEST VITAGRAPH THEATRE SUCCESS

SHADOWS OF THE PAST

A Three-Part Drama of thrills, with a startling climax

FOR TERMS AND FURTHER PARTICULARS APPLY

GENERAL FILM CO'S SPECIAL

By Arrangement with Broadway Star Features Co.

STATE RIGHTS "The Christian"

Still Available for

VITAGRAPH
FEATURE FILM CO.
114 Nassau St. N.Y.

pecting crime. It was recommended that police caricature films be prohibited by law. We are of the opinion that the police chiefs are too sensitive. We cannot detect anything horrifying in a slap-stick comedy in which burlesque policemen perform. If the argument holds good the long suffering photoplay author will soon be compelled to confine himself strictly to the Irish maid servant. What will slap-stick comedy do without the burlesque policemen? The burlesque comedy plot, without the policeman in his uniform marching on and off, is a rarity indeed. If the police chiefs can prevail on the manufacturers to eliminate the comedy policeman the motion picture theater audiences will rise and call them blessed. Not because there is so much harm in the burlesque policeman as such, but because the character has been sadly overdone. All jokes aside, the chiefs are correct in their stand against film stories of the underworld. This Mission has combated this sort of stuff for several years. Stories having to do with "white slaves," "gunmen," etc., are demoralizing in more than one instance and should be forbidden.

Glad to Hear From You.

We repeat, there is no fee connected with our inquiry department. The Editor will be glad to answer your questions. Please inclose a self-addressed and stamped envelope with your question or questions. The identity of the correspondent is never made public. We are here to help you. Take advantage of this service. Remember we receive hundreds of letters in the course of a month. Write on one side of the paper and inclose envelope of ample size. We cannot undertake to reply to inquiries where the rules are not observed.

LICENSED FILMS

The Captain's Choice (Relig. June 26). For the purpose of this picture, Anne Lane becomes a boy in a ragged shirt and overalls. By her engaging ways she wins the heart of old Captain Jeremiah Bragg, who is spending the last months of his life with his nephew and his nephew's wife. He finds out that all they want is his money and makes his will accordingly. Little Tim gets only an old pistol, but hidden under one of his legs is a big roll of

bulls. The relatives get the rest of the captain's belongings, among them his easy chair. They hang the old chair to pieces and find a note, plainly indicating that the nephew is a fool. This simple tale points a moral, also it contains a few laughs. Joe Hastings makes a natural figure of the captain, and incidentally the competent cast are William Hovell, Miss Johnson, and Lillian Brown Leighton.

A Spanish Omelet (Biograph, June 27).—A sort of burlesque Carmen supplies the exciting discord in this split-reel subject. While her father, the chef at the Terentia Cafe, makes omelets out of bad eggs, the girl divides her time between, singing and dancing. Two admirers come to blows over the charmer, whose charms vanish when a wig is snatched from a totally bald head. The burlesque is not particularly effective. On the reel with "Sings and Dances" (Relig. June 27).

Two Stepchildren (Vitagraph, July 2).—The advantages of broad acres not being apparent to one of artistic bent, the young man flies him away to the city, leaving behind the young girl who is also misdirected by her stepmother. The part of the young artist aspirant is taken by James Morrison, with Dorothy Kelly in the opposite part. William Shaw his niece in the old farmer's part, with Charles Eldridge and Mrs. Connolly in the respective roles of the stepmother and mother. W. A. Tremayne is the author, with Theodore Marston as director. The best of the offering is the sensible and clear way it is presented. With a prepossessing pair as the leads in the title roles the play possesses charm imparted by their youth and looks. When her father dies leaving all to her stepmother, she goes to the city, and by hiring out as a model, hopes to find the country boy. Starving because she refuses the attentions of the people for whom she would pose, she jumps from the dock, but is rescued by the boy who was also feeling despondent. The film acknowledges in one of its subtitles that this is a fortuitous meeting.

Making Good With Her Family (Relig. July 3).—Right funny throughout with a subject that leads him to a madhouse. This part reel comedy by Will M. Rosch, produced by Harry Jackson, with John Walters, Clara Armstrong, Grace Raymond, Walter Roberts, Frank Wood, and Charles D. Hamilton in the cast. The girl introduces her fiancé to her family, about the members of the family meeting. She even pretends to live in the one house. Each has his or her hobby, and each tries to fasten his or her hobby on the newcomer. This leads to endless possibilities, and having been carried out far enough, he leaves with her and sends them a telegram reading: "To the whole family: Have dinner and are going to live at the North Pole; come and see us some time." Split with Doc Yak's "The

The Boltmaker's Day of Rest (Biograph, July 3).—A farce-comedy which tells humorously of the tribulations of the boltmaker who hammered his thumb and came home to get a day of rest so that he might stay out late that night. His wife was away, the man inventor called, the ice man dithered, the organ grinder disturbed him from below, and after chasing some more intruders out into the street, he finds peace inside a boiler that is being riveted from without. It ends the reel with "The Cigarette Girl."

Kindly mention DRAMATIC MIRROR when you write advertisers.

30
FAMOUS
FEATURES
A YEAR

DANIEL FRODMAN
Presents
The Famous Remains of Official Life
in Washington.

"THE LITTLE GRAY LADY"

JANE GREY

In 4 Reels of Motion Pictures.
Released July 10th.

FAMOUS PLAYERS FILM COMPANY

212-218 West 28th Street

ADOLPH ZUKOR, President
DANIEL FRODMAN, Managing Director
EDWIN S. PORTER, Technical Director

REVIEWS OF FEATURE FILMS

"AFTER THE BALL"

His-Real Drama Suggested by the Song of the Same Name. Produced by the Photo Drama Company, Pierce Kingsley, Director.

John Dale Herbert Kelcey
Louise Tate Edna Shannon
Gerald Tate Robert Vaughn

Back of every popular sentimental ballad lies a heart interest story, the salient point of which is emphasized in a few lines of persuasive music. The story is not told, but suggested in a manner to bring a sympathetic response to an elementary love theme. Something more than a decade ago, "After the Ball" was being sung from coast to coast because its appeal was more than customarily direct and simple. Most people are kindly disposed towards a lover who has lost and remained true to his love, and that is the gist of the story intimated in Charles K. Harris's song. It is found in these lines: "When I returned, dear, there stood a man kissing my sweet-heart as lovers can. Down fell the glass, pet, broken, that's all, just as my heart was, after the ball." Then the climax: "It was her brother—the letter ran, that's why I'm lonely, no home at all. I thought her heart, pet, after the ball."

Taking this sorrowful statement of facts for a starter, Pierce Kingsley, who wrote the scenario and directed the picture, set his imagination to the task of tracing the emotional tragedy to its source and then depicting what he learned, for the benefit of the less imaginative. It may be said at the outset that "After the Ball" is a melodrama bounded on all sides by sentiment. Considering the inspiration for the photoplay, that is quite as it should be. He alternated the thrills of orthodox crowd melodrama with the sighs and languishing sorrow of unhappy lovers, therefore, no reasonable audience should feel that it is getting more of any one thing than it bargained for. It is a pathetic love story punctuated by pistol shots.

As the mature lovers of the ball which brings such a painful aftermath, Herbert Kelcey and Edna Shannon make obnoxious to the motion picture camera for the first time. To say that their art is sufficient for the indication of love, sorrow and regret seems superfluous. Playing so calmly and sincerely they are refreshingly different from many of our younger and more exuberant photoplay lovers. Robert Vaughn as Gerald Tate, the disturbing influence in the lives of the sweethearts, is less distinctive, but sufficiently well adapted to the part. Then for the thrilling scenes in the picture (the third reel is devoted to them) there is a man who might be an acrobat if he didn't choose to be an actor. Racing at top speed on a motorcycle, jumping from bridges and swimming rivers elicits the humorous comment that "he is fond of exercise."

The story told by Uncle John in answer to the question, "Why are you single? Why live alone? Have you no babies? Have you no home?" runs something like this. On a racing party, John Dale, a lawyer, meets Louise Tate and before the yacht steams back to shore their romance is in an advanced stage. Then we find Louise's brother, Gerald, being expelled from college because he is caught gambling and fighting. To add to his damaged reputation, he pawns his mother's necklace and at a race track loses the money thus gained. Told to leave home, Gerald becomes the companion of crooks and is arrested for carrying a revolver. He escapes, again becomes the tool of the gang and is sent to make a haul at the Charity Ball—the fatal ball.

It is here that he comes face to face with his sister, who has never lost faith in him, and John, entering the palm room (probably it bears that name) finds them kissing. She cannot disclose the identity of the other partner to the kiss without sending her brother to jail, so thinking her faithful, John goes away broken hearted and wanders through foreign lands. When a letter from Gerald uncovers the truth it is too late, for Louise has died of sorrow.

Most of the photography is reasonably clear, but a few imperfect scenes might better be eliminated—the picture of Times Square at night, for example, in which the camera man turned the crank much too slow. Bridge jumping and chase scenes, also those at the race track, are well presented. Interior settings suffice.

"FIRELIGHT"

Reisat Drama in Two Reels. Made in America. Released Aug. 5.

The Husband O. A. C. Lund
The Wife Barbara Tennant

An odd picture and in many respects a charming one, though overflowing with fire-light sentiment. There is a promise of melodrama that never comes off, because of the conciliatory influence of a faithful woman who reminds her of the benefit of her husband. Youthful memories the touch of soft hands and the glow of red embers so weaken a grasping factory owner that he suddenly reverses all previous decisions and accedes to the demands of striking workmen. He remains indoors that evening and a would-be assassin waiting outside his gate has nobody to shoot at. By bathing her husband in sentiment the wife has saved his life.

These two reels are so prettily staged and clearly photographed that the pleasure of seeing them is not entirely dependent on

the story. We are introduced to the factory owner as a hard-hearted business man who will not think of granting concessions to his employees. Then a woman striker warns the factory owner's wife that he will be shot if seen in the streets after dark. For some mysterious reason the threatened man must not be told of the danger. Therefore the wife plans to keep her husband at home by stirring old memories. One keeps asking after another is uncovered before his eyes, and as each is shown, the scene dissolves into a re-enactment of the period of life recalled. First as children together, then as youthful sweethearts and so on up the scale of years, the pair are pictured. Finally the husband is quite overcome by emotion, with results already noted.

Barbara Tennant has a difficult part to play. The call being for pathos and then more pathos she succeeds in appearing tragically unhappy. O. A. C. Lund meets less taxing demands with no apparent difficulty.

"NIGHT HAWKS"

Two-Part Mystery Drama. Featuring Francis X. Bushman. Released July 10.

Humphrey John H. Coonar
Mildred Varing Ruth Stonehouse
Wardell Charles Hitchcock
Kerns Napier Holmes
The Woman Lillian Drew

The Munsey publications are given credit for the story which makes this melodrama, showing District Attorney Varing, his daughter Mildred and Humphrey in their conflict with a band of political grafters supplemented by cut-and-out thugs. Tense situations are numerous, the plot is ingeniously contrived and the acting of essential parts is satisfactory. Every now and then unforeseen bits of business give the spectator a pleasant surprise.

With the progress of the story we find the district attorney running to cover the gang of grafters led by Wardell, who incurs the enmity of Stone, one of his henchmen. Stone turns informer and for the purpose of securing evidence, Varing accompanies him to Wardell's headquarters. In a free-for-all fight one man is killed outright and Stone is mortally wounded. Wardell claims that he can prove the district attorney to be the slayer of his comrade, and it appears that the only proof of innocence is contained in a letter written by Stone a few moments before his death. The letter is left in care of Mildred.

From this point Wardell's game is to secure the letter and very cleverly he plays it with a woman accomplice and his fellow grafters to lend assistance. Humphrey, a young society man, happens along when Mildred is most in need of aid. It takes almost a full reel for them to get the better of the criminals, but eventually they win out in conclusive fashion.

Francis X. Bushman has a most pleasing leading woman in Ruth Stonehouse, and valuable support in the playing of Napier Holmes, John H. Coonar, and Lillian Drew. The form of speaking title adopted by the Munsey Company merits favorable notice.

"THE DEBT"

Lulu Drama in Two Reels. Written and Directed by George Terwilliger. Released July 9.

Helen Desmond Mary Keane
Mayale Belle Anna Luther
Dan Appleby Harry Metcalfe
Phillip Gardner Herbert Porter

Taking his heroine from the pure simplicity of her mother's country home, George Terwilliger gives her a thorough course in worldly wisdom as taught by the chorus of a musical comedy company. The completeness of Helen Desmond's innocence and her tendency to believe that people are all right until she learns the reverse, prevent rapid progress up the scale of sophistication, but in time she discovers men to be deceitful; also that the chorus is a poor substitute for home. While Helen's career is the central point of interest, a not inconsiderable part of the picture's appeal is due to the detailed depiction of life behind the scenes and the introduction of chorus girl types, notably Mayale Belle. Anna Luther gives a capital performance in this part.

It is Mayale who induces Helen to enter the chorus when other employment is lacking, and again it is Mayale who persuades the bashful girl to join a little supper party for four given by Dan Appleby, a young millionaire. Dan is attracted by a reticence seldom met behind the footlights, and to show his appreciation he places a large sized bill in Helen's purse when she is not looking. Helen promptly forwards it to her mother, who needs money for an operation. Then Dan spends everything by trying to kiss her, and the girl declares she will pay the debt if it takes a lifetime.

But compared to the second man, who takes a fancy to Helen, Dan is a model of good behavior. The real menace is encountered in a gentleman named Gardner, introduced as a friend of Helen's father. She believes his attentions to be fatherly until a champagne party on board a yacht opens her eyes very wide. Dan, who has been following the girl about, expecting trouble, swims to the yacht, knocks Gardner down and then swims back to shore with Helen on his back. By this time they are ready to marry and live in the country.

Mary Keane is a good type for the part of Helen and for other characters the director is fortunate in his players.

SEE AMERICANS FIRST
FLYING A FEATURE FILMS

"THE BROKEN BARRIER"

A Two Act Society Drama.
[Featuring ED COXEN and WINNIFRED GREENWOOD]
Under direction of THOS. RICKETTS.
Release Monday, July 27th, 1914

"A MID-SUMMER LOVE TANGLE"

Refined Comedy.
Featuring MARGARITA FISCHER and HARRY POLLARD
Release Tuesday, July 28th, 1914

"DOES IT END RIGHT?"

Featuring
WM. GARWOOD and VIVIAN RICH
In a dramatic gem.
Under direction of SYDNEY AVEN.
Release Wednesday, July 29th, 1914

"ALL ON ACCOUNT OF JUG"

Featuring
GEORGE FIELD and IDA LEWIS
In a screaming comedy.
Under direction of THOS. RICKETTS.
Release Friday, July 31st, 1914

AMERICAN FILM MFG CO
CHICAGO

LICENSED FILM RELEASES

Monday, July 20.

(Bla.) (Title not reported.)
(Edison) The Adventure of the Absent-Minded Professor. Seventh of the "Octavious" Amateur Detective Series. Com.
(Kalem) The Wolf in the Clothing. Fourth of the Allen Jones Series. Two parts. Dr.
(Pathe) The Grayson. Com.
(Pathe) In French Guiana. Tr.
(Pathe) Women Lovers. Two parts. Dr.
(Vita) Hearst-Bella News Pictorial, No. 41.
(Vita) Love the Clairvoyant. Dr.

Tuesday, July 21.

(Cine) The Stronger Tie. Two parts. Dr.
(Edison) A Matter of Minutes. Eighth of "The Man Who Disappeared" Series. Dr.
(Ed.) Mrs. Billington's First Case. Com.-Dr.
(Kalem) The Heat. Dr.
(Kalem) Temper and Temperance. Com.
(Lubin) Worms Will Turn. Com.
(Mellor) (Title not reported.)
(Pathe) A Badger Hunt.
(Pathe) Life in Japan.
(Vita) The Lure of the Ladies. Com.
(Vita) Bread Upon the Waters. Two parts. Dr.

Wednesday, July 22.

(Edison) A Deal in Statuary. Com.
(Edison) His Wife's Burglar. Com.
(Ed.) The Pledge of "Higher Education That Was Too High for the Old Man." Com.
(Kalem) The Rival Railroad's Plot. Two parts. Dr.
(Lubin) Who Seeks Berenice? Two parts. Dr.
(Mellor) His Sense of Duty. Dr.
(Pathe) Pathe's Weekly, No. 48, 1914.
(Vita) The Sealed Package. Dr.
(Vita) Buddy's Downfall. Com.

Thursday, July 23.

(Bla.) (Title not reported.)
(Edison) Billings' Bill's Inheritance. Com.
(Lubin) The Pale Shadow. Two parts. Dr.
(Mellor) Wanted, a Sweetheart. Com.
(Mellor) When Frenchers Leave Town. Com.
(Vita) Hearst-Bella News Pictorial, No. 42.
(Vita) The Apple. Dr.

Friday, July 24.

(Edison) Laddie. Two parts. Dr.
(Ed.) A Letter from Home. Two parts. Dr.
(Kalem) The Riverside Fire Department. Com.
(Lubin) A Traitor to His Country. Dr.
(Vita) The Substitutes. Com.
(Vita) The Winning Trick. Com.

Saturday, July 25.

(Bla.) (Title not reported.)
(Edison) The Last Assignment. Twelfth of the Dolly of the Dallas Series. Dr.
(Ed.) Brunch Billy and the Gambler. Dr.
(Kalem) Defying the Chief. Dr.
(Lubin) A Matter of Record. Com.
(Mellor) Black Pearls. Two parts. Dr.
(Vita) Footprints. Com.-Dr.
(Vita) Romantic Josie. Two parts. Com.

UNIVERSAL FILM RELEASES

Monday, July 20.

(Imp) In the Sultan's Garden. Dr.
(Sterling) The Circus. Com.
(Vita) Yams Received. Two parts. Dr.

Tuesday, July 21.

(Crestal) Getting Vicious Married. Com.
(Gold Seal) Lucile Love, the Girl of Mystery. Series No. 18. Two parts. Dr.
(Univ. Int.) Universal Int. Jr. in Caid's Victory. Com.

Wednesday, July 22.

(Edisat) Allah—311. Three parts. Dr.
(Joker) Jimmy Kelly and the Kidnappers. Com.
(Kinet) By the Sun's Rays. Dr.
(Univ.) Animated Weekly, No. 124.
(Imp) The Gateway of Horror. Dr.
(Ed.) At the Feet of the Saints. Dr.
(Sterling) Love and Luck. Two parts. Com.

Thursday, July 23.

(Kinet) All at Sea. Com.
(Kinet) Kate Waters of the Secret Service. Two parts. Dr.
(Victor) Irene's Boy Week. Com.-Dr.
(Vita) "101" Blown Ovens of the South Sea. Two parts. Dr.
(Joker) The Polo Champions. Com.

MUTUAL FILM RELEASES

Monday, July 20.

(Amer.) A Man's Way. Two parts. Dr.
(Kinet) (Title not given.)
(Mut.) Our Mutual Girl, No. 27.

Tuesday, July 21.

(Beauty) Her "Really" Mother. Dr.
(Mut.) A Red Man's Heart. Dr.
(Mut.) The Pondium of Fate. Two parts. Dr.
(Mut.) (Title not given.)
(Mut.) (Title not given.)
(Mut.) (Title not given.)

Wednesday, July 22.

(Amer.) Business vs. Love. Dr.
(Broncho) Shorty and the Aridville. Two parts. Com.
(Mut.) Laxy and the Diamond. Com.
(Mut.) (Title not given.)
(Mut.) The Defaulter. Two parts. Dr.
(Kinet) (Title not given.)
(Mut.) (Title not given.)

Thursday, July 23.

(Kinet) The Sheriff of Hades. Two parts. Dr.
(Mut.) Last We Forget. Dr.
(Mut.) (Title not given.)
(Mut.) (Title not given.)
(Mut.) (Title not given.)
(Mut.) (Title not given.)

Friday, July 24.

(Kinet) The Sheriff of Hades. Two parts. Dr.
(Mut.) (Title not given.)
(Mut.) (Title not given.)
(Mut.) (Title not given.)
(Mut.) (Title not given.)
(Mut.) (Title not given.)

Portsmouth, N. H., is to have two new photoplay theaters. Gray and McDougall, who operate theaters in Lewiston and Augusta, Me., besides one they already own in Portsmouth, are to build one of the new houses, and Colonel John H. Bartlett, a wealthy lawyer, the other. Gray and McDougall's house will be called the Colonial and will seat about 1,400. It is expected to open about Nov. 15. Colonel Bartlett's theater will seat about 1,000.

TEN MILLION PEOPLE!

"ONE WONDERFUL NIGHT"

Are Anxiously Waiting to See the Photoplay Masterpiece

(IN FOUR ACTS)

The story, written by Louis Tracy and which ran serially in the *Ladies' World Magazine*, has stirred the entire universe—your audiences took delight in reading it, because they were given the privilege to vote—to elect a photoplayer to enact the leading role—that of John Delancey Curtis, the spirited American chap, who had such a strenuous night of adventure. Your clientele are interested in this production—they want to see it—they want to see the man they elected—the man they imagined as the hero throughout the entire story—

FRANCIS X. BUSHMAN

He has been proclaimed the most popular photoplay actor, by the millions who voted—this and the fact that the production is dramatically and photographically perfect, is enough to warrant your booking this attraction. **DO IT NOW!**

Released through the General Film Company's Feature Department, **SATURDAY, JULY 18th**

Special Lithographs Designed by Our Own Artists are Now Ready. One 6-Sheet; Two 3-Sheets; Two 1-Sheets

ESSANAY FILM MANUFACTURING CO.

521 First National Bank Bldg., Chicago

Factory and Studio

1335 Argyle Street, Chicago, Ill.

Branch Offices in LONDON PARIS BERLIN BARCELONA



LICENSED FILMS

The Beast (Kalem, July 21).—Tom Moore the "beast" is likely to supersede Tom Moore the lion, if he continues to play up to the part as in this one-reel drama. His next to Allen Jones, is the principal part of this one-reel play, eleven scenes of which were produced on the model stage at the New York exposition recently. A powerful skeleton of action that ends in a dramatic court episode makes this an exceptional offering, and but for the fact of its being a little hurried at the end would pronounce it among the best of one-reelers. Photographs and settings are in harmony with this unusually clever production. The girl marries the brute, who holds a certain threat over her father, of which she learns. Married, he drinks to excess and acts in particular vindictive of the title. One night, returning drunk, he kills and the woman him apparently lifeless. The coroner finds that he was killed with a blunt instrument, and she is arrested and brought to trial. The testimony of the maid is changed by the sight of the butler carrying with another girl, and she tells her story. She tells her story, and the butler and his wife had left, he recovered, and found the butler and herself behind the portiere where they were hiding, listening. In the struggle the butler tells him with a wine bottle. Thus the wife is released, while the guilty butler is led away to jail.

The Singville Fire Department (Kalem, July 24).—Grade "A" is the quality of this one-reel burlesque, in which the police again come in for their improper share of ridicule. This time it is the police versus the fire department. The head of each department is in love with the daughter of the mayor. No matter what the amusing plot—they never do hear any critical examination for plot beyond the exposition of a general motive—the purpose of the film is to make the audience laugh. The story by Beverly H. Griffith is full up to the best of the kind. Ruth Roland, John R. Brennan, Marshall Nelson, Victor Hoffman, and Laura Oakley are in the cast. Their individual actions are full up to their previous reputation for clever work. When the house of the mayor catches fire, the police respond with a street sprinkler, while the fire department chases to the conflagration behind their own engine, which has gotten away from them and is speeding to the fire without an apparent driver. The young fire-extinguisher salesman goes there and puts out the fire with his sample. Then the mayor approves of his union with the daughter, while the chiefs of the two departments must be satisfied with lesser mates.

"Did She Cure Him?" (Selig, July 10).—This is hardly on a par with the best of W. B. Wines' comedies, although it makes a reasonable entertainment. It is the old story of a wife who determines to cure her husband of his intemperate habits. She reads that a diet of fruit is certain to destroy a craving for liquor, and poor Samuel is forced to eat fruit to the exclusion of everything else. In the early part of the film there is a long chase, and for a rest it is somewhat obvious farce, concluding with Samuel's promise to be good forever after. The acting is kept in a lively, farcical key.

The Tribunal of Conscience (Lubin, July 10).—George Stanley should receive some sort of a reward for having written the scen-

ario for one of the most unlikely dramas on record. In his way *The Tribunal of Conscience* is a certain prize winner. Albert is the good-hearted man who, with a well-considered plan, the father is arrested, as is the old servant Jones, whose grief assumes a cure. Here it is: Albert being absent on a three days' tour, the father causes a newspaper to publish in dense headlines that he has killed himself. The news stirs Albert deeply, and yet more deeply the family lawyer declares that Simon died a lunatic. One week later Albert is a tramp; next he finds burglary, and then he becomes an honest day laborer. Having redeemed himself, he is recruited to leave that his father still lives, and is ready to welcome the return of the prodigal. W. B. Wines plays the father, Raymond Gallagher the son, and Paul Perry Smith the servant. Why the servant wears a frock coat and a bowing bow tie is not explained. Director, Lubin, no doubt, did the best he could with the unreasonable plot material at hand.

The Vases of Hymen (Vitaphone, July 10).—John Barry and Flora Finch are obliged to make the best of a thin story on which to base a full reel. That it does not fall flat speaks well for the resourcefulness of these two comedians. A dealer in antique (William Allen) displays a pair of costly vases in his store window. John buys one, Flora the other, and each covets the vase to the original purchase. How John and Flora meet, fall in love, and eventually bring the vases under the same roof, comprises the story that at all events is cleverly acted. Rich settings please the lovers of antiques in a natural atmosphere.

The Last Assignment (Edison, July 21).—The first actress to finish her second photoplay serial is the likable heroine of this one-reel drama, which ends the series of newspaper dramas by Acton Davis. For locale the picture brings us back to the first scene of the first offering—her home town. A good deal of truth is incorporated into it when she arrives, after the whole town turns out to welcome her; her being at home the first evening with her parents and their both falling to sleep while she reads them her latest editorial. This life begins to tell, and she wishes for the excitement that she has become used to in the city. At this point moment the editor of the *Courier* hears the call, and comes to her town. The serial ends in what one-reel pictures also end in, which can be more readily understood in this last picture, for the others for some time past have paved the way for its creditable reception. In the cast are Willie West, Mathilde Harling, Charles O'Neil, Ed Clark, Amelia Hanson, Joseph Girard, Rytting, May Abbey, and Mary Fuller. The action of the play consists in her homecoming and paying off her father's debts with the money she earned by writing. The play will prove most interesting to those who have followed the destinies of the heroine from the start, but will hardly furnish strong material for a newcomer to this screen series.

Heart-Selling News Pictorial (July 9).—American subjects occupy nearly all of the scenes in this number of the Pictorial. They include the launching of the power boat *Starbuck IV*; the testing of a "cool pond"; aerobics; suffragette visiting President Wilson; the trial of the new car boat *William J. Cawser*; and prize winners in the recent *Bark Week*. An acceptable item offering sufficient variety.

A Breath from the Sierras

SALOMY JANE

By BRET HARTE. Picture Story by WILL NIGH

PRODUCED BY

WILL NIGH AND ERNEST C. JOY

With Mr. Joy as "The Gambler" and Mr. Nigh as "Red Waters"

WE WRITE, PRODUCE AND PLAY IN "FEATURES ONLY"

California Motion Picture Corporation, San Rafael, California

WALLACE C. CLIFTON

Scenario Writer

SELIG POLYSCOPE CO., LOS ANGELES, CAL.

LOUISE HUFF

LEADS
Division of EDGAR JONES
LUBIN PHOTOPLAYS

EDGAR JONES

PRODUCER-LEADS
LUBIN PHOTOPLAYS
Release The Strongest Evidence—1 Part—June 17, 14

Slippery Slim, Diplomat (Keaney, July 9).—This time Slippery Slim (Victor Felt) gets more the better of his old-time antagonists, the cowboys. Margaret Julia plays a birthday party, to which she invites the cowboy, the postmaster, Slippery Slim, and the boys on the ranch, of whom Harry Todd is the most to be reckoned with. Taking advantage of his official position, Postmaster Slim withholds all of the invitations except the one addressed to the minister, who attends the party and marries his hostess to the only other guest. Slim passes out the invitations the following morning, and the cowboys carry many precious gifts to Margaret before learning that she is the wife of the diplomatic postmaster. The film is brightly acted, and contains a sufficient number of entertaining moments.

A Romance of the Pueblo (Biograph,

July 9).—An introductory title states that this picture was photographed in Laguna, New Mexico, the scene of an ancient Pueblo settlement. That the ruins might be put in a dramatic use, a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the two great players. It is not more of a story, but answers the purpose. The daughter of an Apache chief is in love with a young white man, because he is a Pueblo, is considered a modern story of Indians is related in each other, and in white men was shown by the

CURRENT PHOTOPLAYS BY LUBIN AUTHORS

The Shadow of Treadwell (2 P)
 The Santa Revue (2 Parts)
 A Practical Demonstration
 A Master of Men
 New Series

ON THIRD LUB



JULY 19, 1914

THE NEW YORK DRAMATIC MIRROR



BIOGRAPH FILMS



FOR THE WEEK COMMENCING JULY 20, 1914

MONDAY

THURSDAY

SATURDAY



THE WORLD AND THE WOMAN

The Suffering Resulting from Calumny

THE SHOW BUSTERS and THE CHEESEVILLE COPS

Farce Comedies

THE LITTLE WIDOW

Her Protector Restores Her Money and Gives His Name

BIOGRAPH COMPANY NEW YORK

REVIEWS OF LICENSED FILMS

A Matter of Minutes (Edison, July 21).—To one who has followed this series from its beginning, there will be especial interest in the fact that Perriton alias Fettle, once more meets his fiancée of former days, and the softer strain of the picture is most ably handled, to be sure, by Marc McDermott and Miriam Nesbitt. Harry O'Moore plays the brother again. It is the next in the Man Who Disappeared Series. Charles Brabin is the director. The Perriton comes to the house of his sweetheart, who urges her younger brother to shoulder the blame for the murder and confess. For those unacquainted with the past a fulness of explanation will make all matters clear. Instead of confessing the brother puts the police on the track. Perriton escapes handily, and promises to meet the girl in Montreal. To catch the train that the girl is on he takes an aeroplane, and some very interesting panoramas and bird's eye views are afforded. Next to the scenic splendors of the film the acting of that most likable screen personage, Miriam Nesbitt, stands out as it usually does. Her tenderer passages are imbued with the proper mixture of pathos, affection, and restraint.

Who's Boss (Lubin, June 27).—Sam Briggs may be captain of the police force, but it is shown beyond a doubt that his wife Rose governs the household. The decisive clash between husband and wife comes over the treatment accorded a tramp. When Briggs summons the police, his wife promptly takes command of the blue-coated officials, and gives an object lesson in how to make a husband behave. Eves Winthrop Sargent wrote the scenario for this burlesque, the principal actors in which are Harry Lorraine and Mae Hotely. It makes an acceptable companion piece for his sudden recovery.

His Sudden Recovery (Lubin, June 27).—Much reading about the ailments to which humans are heir, convinces a perfectly healthy man that he is ill and should be in bed. A doctor and a trained nurse are called to minister to his sufferings, but his condition grows steadily worse until relatives, in anticipation of his death, gather at the house to divide his belongings. The invalid suddenly regains sufficient strength to send the relatives about their business. A passable farce on the reel with Who's Boss. The cast includes Elsie Williams, Frances Ne Moyer, and Julia Calhoun.

The Night in Happiness (Relis, June 27).—Dramas of this stamp are released with great frequency. In the manner of handling the story, the acting, and matters of production, The Night in Happiness is slightly above the average. A girl who prefers to run straight has the misfortune to be born and bred among poor but not particularly honest people. Her brother Bob becomes an out-and-out crook. He steals some jewels and is shot, but before dying he manages to pass the valuables to Kate, who is arrested and convicted as a thief. After serving a prison term she goes to another town to escape the hounding of Dan Weaver, one of the gang. Engaged as a bookkeeper she soon marries her employer, but Dan is still to be heard from. Bent on robbery he enters Kate's home and kills himself when trying to wrest a revolver from the girl. Henceforth she seems secure in her new life. Adele Lane, Ed Smith, William Scott, and Harry Lombale are in the cast.

Something to a Door (Edison, July 21).—William Wadsworth, Arthur Housman, Carlton

King, and Elsie McLeod are the capable comedy quartette that carry this high-class one-reel offering to distinction. Their humorous and successful efforts are only second to those of Mark Swan, who has distinguished himself with one of the funniest of true comedy situations seen in some time. Loud and frequent laughter interrupts the film as it unrolls. Much admiration must also be excited by the way C. Jay Williams has handled the script. The young man is repulsed by the plutocratic father. He goes home to find his room mate, a reporter, admiring his brand new overcoat. He borrows the coat to visit the girl, for she has phoned him that her father leaves for an out-of-town visit. Father changes his mind, however, so that father walks into the parlor just as the young man slides behind the piano. There he stays for hours until father gets tired. Father goes to bed, the young man tries to sneak out, but the front door closes on him—that is, his friend's coat. He dare not cut it, but when father, who has heard the door slam, telephones for the police, he slips out of the coat, and disappears. Not seeing him without the door father steps outside and the door shuts him out. To keep warm he dons the gray overcoat, and is possessed upon by the police. In court he shakes hands with his friend the police captain, when the young man enters and is pointed out as the guilty party. The reporter friend, in search of his new coat, also enters and threatens publicity, which causes the father to consent to the engagement of the young couple. More of this same brand of comedy would be entirely welcome.

A Deal in Statuary (Edison, July 21).—Charles Reay is the producer of this very likeable skit by M. C. Ashbridge. Augustus Phillips, Yamaoka, Gladys Hulette, Richard Nell, Ida Ward, and Andy Clark are the actors who lend themselves to a clever situation that contains a few good laughs and one very funny situation. The stunt is beseeched for money, and promises her nephew \$5,000 for every piece of statuary he sculpts himself. He writes her that he has two completed. Then she staggers him by saying that she is coming to see the figures. He dresses the Jan and the gardener to represent a Jan wrestler and the American boxer, but a vagrant pin sets the statuary fighting. He soon forgives, and he marries the girl. Split with His Wife's Squirrel.

His Wife's Squirrel (Edison, July 21).—Another of Charles Reay's short comedies and like the one with which it is linked, very funny, consisting in essence of a good situation well carried out by the director and actors. R. Koehler is the author. Dan Mason, Josie Stevens, Gertrude Brann are the principals. The offering is interesting all the way and side-splitting at times. The husband dresses up a dummy to scare his wife when she comes home. It does, and she runs for the police. He puts the dummy in the closet, and then cannot find his glasses. They are under the bed, and while he is fishing for them the police arrive and take him to the police station. Linked with A Deal in Statuary.

The Fireman's Social (Biograph, July 21).—Rather plotless but full of fun is this one-reel farce-comedy. The firemen are trying to enjoy a sociable evening, but a disgruntled member of the force is continually calling them out on false alarms. Finally this same member is locked in a burning building, and when the firemen arrive they turn the hose on him before putting out the fire. Linked with The Goat.

GILES R. WARREN

Author and Producer of Feature Films

Address . . . Dumont, N. J.

KING BAGGOT

A FACE AS WELL-KNOWN AS THAT OF

THE MAN IN THE MOON

ADDRESS SCREEN CLUB
LUBIN FILMS

LILIE LESLIE

Direction of JOE. W. SMILEY

Lubin Studio, Phila., Pa.

Coming Release—The Pythons The Secretest Triumph of Right

ANNA LUTHER

LUBIN

THE CHANGELING—2 Parts; THE DEB, THREE MEN AND A WOMAN; THE MAN FROM THE SEA.

MARSHAL NEILAN

Managing Director

KALEM CO.

Hollywood, Calif.

WEBSTER

CULLISON

AMERICAN-ECLAIR

DIRECTOR
IN-CHIEF

LUCIE K. VILLA, LEADS

Release—BLUNDERER'S MARK
Coming—DEAD MEN'S TALES
WESTERN BRANCH
TUCSON, ARIZONA